ORIGIN AND DEVELOPMENT
OF DATTĀTREYA WORSHIP
IN INDIA



by
Hariprasad Shivprasad Joshi
M.A., Ph.D., Kovid, H.S.S

# Origin and Development of Dattātreya Worship in India

by Hariprasad Shivprasad Joshi,
M.A., Ph.D., Kovid, H.S.S.

This book contains quite a good archaeolo–gical information and details on Vaidik and Pauranik quotations of Datta-Avatar. The part 2 of the Book covers all the Avadhoot of Datta lineage. Shirdi Saibaba has also been presented.

The Omkarananda Ashram Switzerland is thinking to translate this book in German, too. Hopefully, it will work out by next year.

ॐ

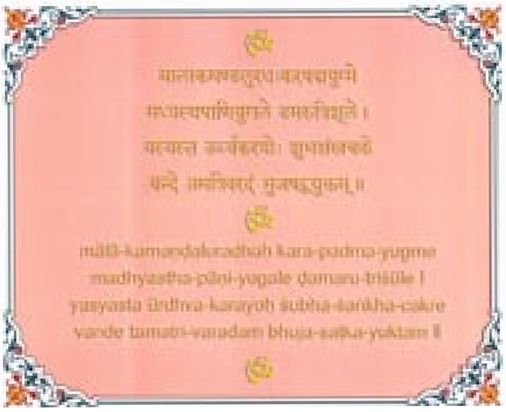
# Introduction

In 2006 we had an installation ceremony for Shirdi Saibaba in Omkarananda Ashram, Switzerland. At the same time, Lord Dattatreya's Moorti was supposed to be installed. Somehow, in transport, the Moorti arrived damaged, and besides this, its appearance was also not to our satisfaction. We thought that Lord Dattatreya didn't want to stay with us in this shape and form.



*Dattatreya-Moorti in our Ashram-Temple*

We requested Mr. Satish Oza, whom we have known for over three decades as a Datta-Bhakta, to select a Moorti according to his choice. With untiring efforts, he obtained from Jaipur a very impressive Moorti of Lord Dattatreya according to Shrimad Vasudevananda Saraswati Swami Maharaj's description based on a meaningful Shloka. This Sanskrit Shloka on Lord Dattatreya



as presented in above form, was prepared by an Ashram devotee. In our Ashram, all are only European Devotees.

As per the advice of Shri Prem Avadhutji Maharaj, we have gladly installed this Darshaniya Datta Moorti.

*Similarly, in 1976, as per Swami Omkarananda's wish, Mr. Oza went to Benaras and selected a beautiful Shiva-Lingam with Shiva-Parivar and organized to bring them along with Ashram-Sannyasis to Winterthur, Switzerland. Twice, he invited his father, who stayed in our Ashram each time for about a month. He did Pranapratishtha of Shiva-Parivar and performed a series of rituals and denied to accept any reward or Dakshina.*

From time to time a number of well-known dignitaries visited the Ashram, such as Swami Satyamitrananda Giriji Maharaj, Shri Krishna Shankar Shastriji, Mathoor Krishnamurti from Bharatiya Vidya Bhawan and so also high rank Government officers as well as renowned businessmen.

Recently, the Indian Consul in Switzerland, His Excellency Mr. Ilango, attended the Pratishta-ceremony of Shirdi Sai Baba with his wife. Shortly after that, she requested the Pothi of Saibaba for Parayan, which we were able to obtain easily.

At the same time Mr. Oza proposed the need for more Dattatreya literature in the Ashram and left several books of Shri Rangavadhootji Maharaj with us, printed in English. However, parallel to this, we felt the need to obtain Dattatreya literature on a scholarly level to study the development of Datta-Sampradaya on a historical basis which in turn could be useful to inspire European devotees in the University and on an academic level.

Once on vacation during her stay in Germany, Mrs. Sadhana Oza did Shri Guruleelamrut Parayan and Swamiji asked us to record it. Obviously, this recording is not enough and does not serve the need of seekers in the European community.

Swami Omkarananda was very particular to obtain all the important books of the Vedas, Yagnas and various scriptures. We have a valuable collection in our library. Swamiji has also helped various people to publish religious and philosophical books on missing religious subjects to inspire the spiritual needs of seekers at their choice.

So, Mr. Oza helped us in obtaining this thesis "Origin and Development of Dattatreya-Worship in India" from Dr. Dhirubhai (Hariprasad) Joshi, the managing trustee of Nareshwar Ashram, and received his permission to publish it.

With proper typing we prepared the thesis on today's standard (state of art) publication.

Meanwhile, Dr. Dhirubhai Joshi approached us and mentioned that Nareshwar Ashram also has the facility to print English literature. They would acknowledge our initial efforts and asked us to send a copy of the completed work. At his request we sent him the ready-to-print computer-setting (CD) and hard-copy.

In this way both Nareshwar Ashram and Omkarananda Ashram have collaborated to bring this Datta Thesis to the wider European and English-speaking audience.

We express our gratitude to Dr. Dhirubhai Joshi.

Dr. Joshi is happy to spread his work to fulfil the wish of the European circle as mentioned above and gave us the permission to put it on our web site (www.omkarananda.ch).

According to the advice of Mr. S. Oza, the Ashram is working also on the German-translation of this thesis: "Origin and Development of Dattatreya-Worship in India".

Moreover we intend to spread such information to the devotees of Datta-Sampradaya on their own websites as well. In addition to that our contacts in Russia have also welcomed this proposal with warm heart.

We also find it appealing to present appropriate pictures of Lord Dattatreya and the Saints of this lineage in the above mentioned book.

*27th April 2009*

*– Swami Vivekananda*
*(General Secretary of Omkarananda Ashram)*

# Some of the Saints mentioned in this Book

and

*Ekmukhi Datta*

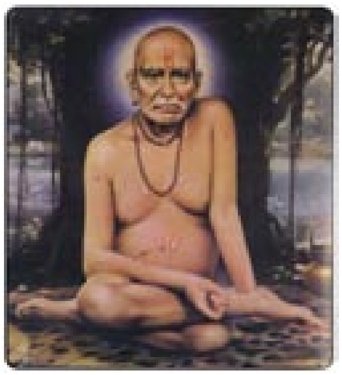




*Shri Pada Vallabha*



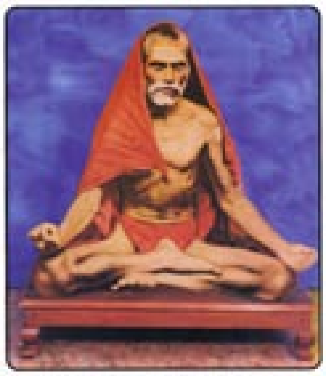
*Shri Narasimha Saraswati*



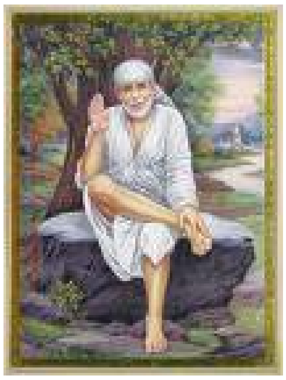
*Shri Swami Samarth*



*Shri Manik Prabhu Maharaj*



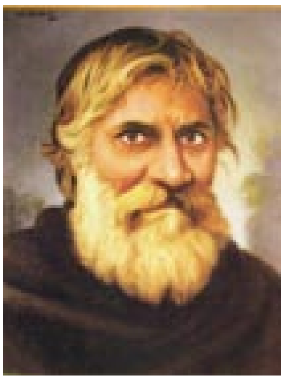
*Shri Vasudevananda Saraswati*



*Shri Shirdi Saibaba*



*Shri Gāndā Maharaj*



*Shri Rangavadhoot*



*Shri Rukmāmbā*

*(Shri Rangavadhoot Maharaj's Mother)*

– Compiled by Omkarananda Ashram Switzerland, 41 Anton Graff-Strasse, CH-8400 Winterthur –

# ORIGIN AND DEVELOPMENT OF DATTĀTREYA WORSHIP IN INDIA

By

**Hariprasad Shivprasad Joshi**
M.A., Ph.D., Kovid, H.S.S

The Maharaja Sayajirao University of Baroda
BARODA, 1965

## PREFACE

The Maharaja Sayajirao University of Baroda has started a series of publications, "M. S. University of Baroda Research Series". In this series will be published selected research-works of high quality of the teachers, and the theses of the research students of this University.

The thesis "Dattātreya Worship in India" by Dr. H. S. Joshi, formerly of the Ramayana Department, Oriental Institute, is published as the ninth volume of this series.

We acknowledge with thanks the financial help received from the University Grants Commission, which gave us a grant of half the cost of this publication.

Baroda
Dated 1st February, 1965

B. K. ZUTSHI
Registrar

## PREFACE

Dattātreya is primarily considered as an incarnation for the enhancement of right knowledge. Vidyāraṇya refers to him as a promulgator of right knowledge in the Tretā age. Śiva Purāṇa also glorifies him in the same way. Moreover, he is connected with Yoga also. In the Bhag. P. he is considered as Yoganātha. His teachings are based mainly on knowledge and Yoga.

Yet in Indian literature the personality of Dattātreya is somewhat unique in the sense that much has gathered round his name. Various opinions are held as regards his heads and hands. The same is the case with his connection with other sects. Moreover, his school not being a stereotyped one, is still developing and many saints have contributed a lot towards its progress. Hence, I have divided my thesis into two parts. In the first part, I have discussed the question of Indian Trinity from all its aspects as is seen that the idea of trinity developed fully into the form of Dattātreya. Moreover, Dattātreya, in the present form is worshipped as an incarnation, of all the three principal gods of Hindu pantheon, viz. Brahmā, Viṣṇu and Rudra. His triple nature is shown either by three heads or six hands. The second part of the thesis deals with the activities of the promulgators of the School, the relation of different Sects, both internal and external and the synthetic outlook behind all the things connected with the god.

It is natural that the god who is worshipped even to-day attracts the devotees to write the literature which exposes their devotional heart. In the same way, a system of his worship may arise in due course. Even Sahasrarjuna, we are told[1], was performing Dattātreya-Yaga, a sacrifice attached to his name. But the School of Dattātreya, as I have already remarked, is not stereotyped. Hence I have not touched this problem in detail though there is a vast literature about him in the form of manuscripts. So the list of manuscripts lying in the different libraries of India is given in the appendix, and the history of the sacred places, where Dattātreya is worshipped even to-day is narrated.

While pursuing the problem of my thesis, I found that inspite of many historical as well as literary facts, this school has always stressed the idea of equilibrium – the idea of synthesising the two opposites very effectively and positively. It has got a message for the present world of worries and wars – physical, mental and spiritual. I have tried to stress this point when I found it working in transitional periods in the history of this School. The need of the times becomes, as it were, the main problem before the School and their promulgators though the spiritual side is never forgotten.

I cannot help expressing a deep sense of gratitude and indebtedness to my revered Guru, Prof. G. H. Bhatt, M.A. who so kindly guided me in the minute details, and who evinced keen interest not only in the pursuit of knowledge of the subject in hand, but also in inculcation of many good habits in me regarding scholarship and character. But for this paternal care and erudite versatility I would not have been able to cope with the tremendous task that I voluntarily undertook. I therefore crave his indulgent blessings before I proceed further.

I am also thankful to Dr. B. J. Sandesara, Director, Oriental Institute for the keen interest that he took in prompt publication of this thesis.

I am equally grateful to Dr. U. P. Shah, Deputy-Director, Oriental Institute for his very useful suggestions that I used to get from time to time during my work.

[1] Mar P. 19. 30

I express my sense of gratitude also to Shri Ramanbhai J. Patel, Manager of M. S. University of Baroda Press for executing the printing etc. of this volume in an excellent and prompt manner.

The cost towards the publication of this book is equally borne by M. S. University of Baroda and the University Grants Commission. I am very grateful to them for this fine gesture of generosity.

The authorities of the Mahārājā Sayājīrāo University of Baroda, Baroda, have greatly obliged me by rendering financial help for study-tour to various places, sacred to Dattātreya. Lastly, I should never forget to thank all those scholars including the members of the staff of Oriental Institute, friends and relatives, together with my wife, Indu, G.A.B.T., Shri R. K. Joshi, Shri G. N. Pandya, Shri K. N. Kavi Saheb, Shri A. N. Modi of Nāreśvar and Shri A. D. Thakar, M.A., who have helped me in some way or the other in accomplishing this work. I owe them much more than what I can express.

I cannot forget to mention the name of my friend Shri Pramod Patel, an artist from Broach who lent me the block of Bhagawan Dattātreya.

In the end I Submit my most humble respects to His Holiness Shri Raṅga Avadhūta of Nāreśvar who is one of the foremost living protagonists of the school at present. I had the proud privilege and pleasure of discussing threadbare theme of my thesis with him and do not find adequate words to express to him my deep gratitude for His very valuable suggestions and timely help in acquiring requisite materials.

Vallabh Vidyanagar, H. S. JOSHI
Shri Datta-Jayanti,
18-12-1964

## BIBLIOGRAPHY


| | |
|---|---|
| Acharya, Narayana Rama | Bṛhatstotraratnākaraḥ, 13th edition, Nirnaya Sagar Printing Press, Bombay. 1947. |
| | Subhāṣitaratnabhāṇḍāgāram, 8th edition, Nirnaya Sagar Printing Press, Bombay 1952. |
| Agrawala, V. S. | A Catalogue of the Brahmanical Images in Mathura Art, U.P. Historical Society, Lucknow, 1951. |
| Aiyappan, A. | Śiva – Seal of Mohenjo-Daro. Article No. 12, JRAS of Bengal, Vol. V, 1939. |
| Ajagaonkar, J. R. | Mahārāṣṭra Kavi Caritra, Part 6, Bandra, Bombay, 1924. |
| Amritananda. | Yogarāja-Tiḷak, Edi. by A. K. Priyolakar, Marathi Samshodhana Mandal, Bomba}7. Marathi Grantha Samgrahalaya, Bombay, 1956. |
| Andhare. | Paramāthasopāna, Damodar Samvalarama Ani Mandali, Thakurdwar, Bombay, 1910. |
| Aufrecht, T. | Catalogus Catalogorum, Leipzig, 1891. |
| Avalon, A. | An Introduction to Tantrarājatantra, edi. by M. M. Lakshmanashastri, Luzac & Co., 46 Great Russel Street, London, 1918. |
| Ayyar, J: | Southern Indian Shrines, The Madras Times Printing & Publishing Co., Ltd., Madras, 1920. |
| Ayer, V. Nathesh : | Trimūrti Image in the Peshawar Museum, ASI, 1913-14, P. 276. ff. Edited by Marshall John, Superintendent, Government Printing, India. Calcutta, 1917. |
| Banerjee, J. N. | The Development of Hindu Iconography, University of Calcutta, Calcutta, 1956. |
| Banerji, R. D. | Eastern Indian School of Mediaeval Sculpture, ASI, New Imperial Series, Vol. XLV1I, Delhi 1933. |
| Barth, A. | The Religions of India, Trench, Trubner & Co., Ltd., London, Popular Re-issue, 1914. |
| Barve, R. M. | Śrī Saccidānand Mahārāja Tathā. Maunī Swāmi Yāñce Caritra, Bombay, 1958. |
| Baive, V. R. (Panavelkar) | Śrī Guru-Caritra-Sārāmṛta, N. K, Publishing House, Budhavar Peth, Pcona 2. 1947. |
| Belvalkar, S. K. and Ranade, R. D. | History of Indian Philosophy, Vol. 2, Bilvakunja Publishing House, Poona. 1927. |
| Bhagavan Das | Krishna : A study in the History of A vataras, Theosophical Publishing House, Adyar, Madras. 1924. |
| Bhagavanlal Indraji | Considerations on the History of Nepal, IA, Vol. XIII, p. 411 ff. Edited by J. Burgess, Education Society Press, Bombay, 1884. |
| Bhagavat, N. H. | Śrī Akkalakoṭastha Swāmī Caritra, Part 1-2. Bombay, 1906. |
| Bhagavatasinhaji: | Bhagavadgomaṇḍala-5, Gondai, 1950. |
| Bhandarkar, D. R. | Two grants of Indrarāja III, Epigraphia Indica, Vol. IX, p. 29. Edited by E. Hultzsch & Sten Konow, Calcutta, 1907-08. |

Bhandarkar R. G. — Vaishnavism, Śaivism & Minor Religious Systems, Bhandarkar Oriental Institute, Poona, 1928.

Bharatacandra, Shiromani — Caturvargacintāmaṇī of Hemadri, Vol. I (1873), Vol. II (1878) Ganesh Press, Calcutta.

Bhattacharya, B. C. — Indian Images (Part I) Thacker, Spink and Co., Calcutta & Simla, 1921.

Bhattasali, N. K. — Iconography of Buddhist and Brahmanical sculptures in the Dacca Museum, Dacca, 1929.

Bhave, V. L. & Tulpule, S. G. — Mahārāṣṭra Sārasvata, 4th edition, Poona Vidyapitha, 1873. (Saka Era)

Bhuvanadevacaryer — Aparājitapṛcchā, Edi. & Intro. By P. A. Mankad, GOS. No. CXV Edi. by B. Bhattacharya, Oriental Institute, Baroda. 1950.

Briggs, G. W. — Gorakhanāth & Kānphatā Yogīs, M. C. A. Publishing House, Calcutta, 1939.

Burgess, J and Henry, Coussens: — Architectural Antiquities of Northern Gujarat, New Imperial Series, Vol. XXXII, Western India, Vol. IX, p. 67, London. 1903.

Burgess, James and Fergusson, James: — The Cave Temples of India, London, 1880.

Chakravarti N. P. — Presidential Address, Indian History Congress, XVII Session, Ahmedabad, 1954.

Chaturvedi, P. — Uttarī Bhāratakī Santa Paramparā, Bharti Bhandar, Prayāga, 2008 ( Vikrara Era)

Chavan, Appasaheb: — Māūlī, Marathi MonthlyMagazine, Special No. on Śrī Vāsudevānandasarasvatī Swāmī Mahārāja (Tembe), 222, Sadashiva Peth, Poona. June-July, 1958.

Chitrava, Shastri S. — Bhāratavarṣīya Prācīna (1932), Madhyayugīn and (1937) Arvācīna Caritrakoṣa (1946) Bharatavarshiya Charitra kosha Mandala, Sanayar Peth, Poona.

Colebrooke, H. T. — On Ancient Monuments Containing Sanskrit Inscription Asiatic Researches, Vol. 9. P. 398, London, 1809.

Coomaraswamy, A. K. — History of Indian and Indonessian Art, Edward Goldston, London. 1927.

Coussens, Henry : — Somanātha and other mediaeval Temples in Kathiawad, ASI, Imperial Series Vol. XLV pp. 51 ff. Calcutta, 1926. The Chalukyan Architecture, of the Canaress Districts, ASI, New Imperial Series, Vol. XLII, pp. 36 ff. Calcutta. 1926.

Dabholkar G. R. — Śrī Sāī-Saccarita, Nirnaya Sagar Printing Prees, Bombay-2.

Miss Dasgupta M. — Early Vaishnavism and Nārāyaṇīya Worship in IHQ. Vol. VIII, P. 64. Edi. by Narendra Nath Law, Calcutta, 1932.

Date, Y. R. & Karve C. G. — Sulabha Viśvakoṣa Part 1. Poona 1949.

Dattatreyanandaji: — Ādiguru Dattātreya, an article translated into Gujarati from the original Bengali article by Gopinath Kaviraja, in the ' Satsandesha', a Gujarati Monthly edited by Nandlal Bodiwala, Ahmedabad, Nov.-Dec, 1957, Jan. 1958.

| | |
|---|---|
| Dayananda Guru Nityananda | Guru-Glta-Stotra-Cintamani Parts 1-2, Dhule (West Khandesha), 1929. |
| Derasari, D. P. | Paurāṇic Kathākoṣa, Gujarat Vernacular Society, Ahmedabad, 1944. |
| Dhere, R. C. | Nṛsinhasarasvatī Caritra Āṇī Paramparā, Vora & Co., Publishers Private Ltd., Bombay-2, 1880 ( Saka Era ). ' |
| Dhonda, A. Y. | Sāībābā Avatāra Va Kārya; Shri Saibaba Samsthana, Shiradi, 1955. |
| Diskalkar, D. B. | Sculptures in Mathura Museum, The Journal of the United Provinces Historical Society, Vol. V, Part I; p. 25 ff, Jan. 1932. |
| Divekar, K. R. | Śrīpanta Mahārāja Bāḷekundrīkar Yāñce Caritra,' Gajanana Bhimrava Yāñchi Wadi, Thakurdwar, Bombay-2, 1937. |
| Dubois, Abbe J. A. | Hindu Manners, Customs and Ceremonfes, Third 'Edition, Oxford, 1906. |
| Dukhande V. R. | 1108, Pūjāñcā Apūrva Sohaḷā, Third Parasivada, Girgaori, Bombay, 1934. |
| Dvivedi, Hazari-prasad | Nātha Sampradāya, Hindustani Academy, Uttar Pradesh, Allahabad, 1950. |
| Farquhar, J. N. | An outline of the Religious Literature of India, Oxford University Press, London, 1920. |
| Fausboll, V. | Indian Mythology according to the Mahābhārata, Luzac & Co., 46 Great Russel Street, London, 1902. |
| Fitz, Edward Hall | Abstracts of Sanskrit Inscription, JRAS of Great Britain & Ireland, Vol. 20 (Old Series), p. 452, TLondon. 1888; |
| Fleet, J. F. | Sanskrit and Old Canarese Inscriptions. No. LI. IA. |
| | Vol. VIII pp. 2iff. Education Society Press,"Bombay 1879. |
| Gadre N. K. | Mahārāṣṭra Mahodayācā Pūrvaraṅga, Tatva Vivechaka Press, Bombay, 1905. |
| Ganda Buva (Brahmachari) Alias Yoganandasarasvati | Vāsudevānandasarasvatī Swāmīñce Caritra, published by Sapte Ramchandra Shanker, Savantawadi, 1916. |
| Garbe, M. B. | Archaelogy in Gwalior, Gwalior, 1934. |
| Ghurye G. S. | Indian Sādhus, The Popular Book Depot, Lamington Road, Bombay-7. 1953. |
| | Gods and Men, The Popular Book Depot, Bombay-7, 1962. |
| Goetz, H. | An article on Mediaeval Sculpture, Marg, Vol. VIII, No. 2, March 1955, Marg. Publications, 34-38 Bank Street, Bombay. |
| Gokhale, G. D. | Śrī Dattapadāmṛta, Narasobavadi ( Kolhapur ), 1951. |
| Gokhale, V. V. | Dattāvatāra Caritra, Jamakha«di, 1949. |
| Gopinatha, Kaviraja | Tripurārahasya (1-4) (Jñanakāṇḍa), Princess of Wales Sarasvati Bhavan, Texts No. 15, Banaras, 1925 (I), 1927 (II), 1928 (III), 1933 (IV). |
| | The Philosophy of the Tripura Tantra, the Princess of Wales Sarasvati Bhavan. Studies Vol. IX, pp. 85 ff., Edi. by Gopinatha Kaviraja, Government Sanskrit Library, Banares, 1926. |
| Govindacharya Swam in | Vedānta and Christian Parallels in I A, Vols. 57 (P-x79) (1928) and 58 (p. 128) (1929), Edited by R. C. Temple, Oldham, Aiyangar & Bhandarkar, British India Press, Bombay. |

| | |
|---|---|
| Gupte B. A. | Hindu Holidays and Ceremonials, Thacker Spink & Co., Calcutta, 1916. |
| H. Krishna Shastri | South Indian Images of Gods and Goddesses, Madras Goverment Press, Madras, 1916. |
| Handiqui K. | Naiṣadhacarita of Śrīharṣa, Punjab Oriental Series, No. XXIII, Motilal Banarasidasa, Lahore, 1934. |
| Hastings, J. | Encyclopaedia of Religion and Ethics, Vol. XII, Edinburgh ; T & T Clark, 38 George Street, T.921. |
| (Mrs.) Hattamgadi L. D. | Adhyātma Dattajanma, Shanker Narayana Lathore, Bhivandi. Ramadasa Mudranalaya, Shivaji Park Road, Bombay, 1S75 ( Saka Era). |
| Hazra, R. C.: | Smṛti Chapters of the Purāṇas, from IHQ, Vol. XI, pp. 108 ff., 265 ff. Edited by Narendra Nath Law, Calcutta, 1935.<br>Studies in the PurāṇIc Records on Hindu Rites and Customs, The University of Dacca, Dacca, 1940. |
| Herwitt, J. F. | Part III of the series of notes on the Early History of Northern India*, p. 528 fr., JRAS of Great Britain and Ireland, New Series, Vol. 21, London, 1S89. |
| Hopkins, E. W. | The Great Epic of India, New Haven ; Yale University Press, 1901, Reprinted, 1920.<br>Epic Mythology, Strassburg, Verlag Von Karl J. Trubner, 1915. |
| Hultzsch, E. | Pithapuram Inscription of Mallideva and Manma Satya, II ( 1117 Śaka Era.)<br>Epigraphia Indica, Vol. IV, p. 93. Edited by E. Hultzsch & Sten Konow, Calcutta, 1896-97. |
| Jacob, G. A. | Upaniṣadavākyakoṣa, Government Central Book Depot, Bombay, 1891. |
| Jalavanakar, Narayan Mahaiaja | Karuṇādi Sapta Sāgar and his short biography by Taki, M. R. Sadbhakti Prasaraka Mandali, Sadbhakti Karyalaya, Sarasvatibag, Jogeshvari, 1940. |
| Jani, A. N. | Critical Study of Naiṣadhīyacaritam. M. S. University of Baroda, Baroda, 1957. |
| Joga, D. V. | Bhāratīya Darśana Saṁgraha; Chitrashala Prakashana, Poona-2. 1958. |
| Joshi, C. N. | Marāthāvādyāntīl, Arvācīna Marathi Vāṅgamaya (Poetry Part), Cintamaria Nilakantha, Poona, 1939. |
| Joshi, H. N. (Sudhamshu) & Joshi G, N. | Śrī Kṣhetra Audumber, Jayabharat Printing Press, Ravivar Peth, Belgaon, 1874 (Saka Era). |
| Joshi, Mahadeva Shastri | Tīrtharūpa Mahārāṣṭra (1-2), Jnanaraja Prakashana, 421, Shanivar Peth, Poona-2, 1950-51. |
| Joshi P. N. | Māhūragaḍhacī Sobat: an article in 'Kesari', A Marathi Weekly, edited by J. S. Tilak and M. V. Sane, Poona, 8-2-1959. |
| Joshi, S. B. | Marhāṭī Saṁskṛti, Antara Bharti Prakashana, 12, Tilak Road, Poona, 1952. |
| Kak, R. C. | The Hand Book of the Archaeological and Numismatic Sections of the Shri Pratap Singh Museum, Shrinagar. Thacker, Sprink and Co., Calcutta-Simla 1923. |

| | |
|---|---|
| Kalidasa | Kumārasambhavam, Nirnaya Sagar Printing Press, Bombay, 1815 (Saka Era.) |
| Kamat, Digambaradasa | Apūrva Vaiśiṣṭya, Critical Edition of Guru Caritra (4th Ed.) pp. 691 ff. Keshava Bikhaji Dhavale, Bombay-2. 1874 (Saka Era). |
| Kamat, R. K. | Guru Caritra, Critical Edition (4 Edi.), Keshava Bhikaji Dhavale, Bombay-2, 1876 (Saka Era) Śrī Guru-Gītā, K. B. Dhavaie, Shri Samarth Sadana Girgaon, Bombay-4, 1874 (Saka Era.) Śrī Dattamānasapūjā, Shri Durga Datta Mandir, Masail, ( Goa.) 1952. |
| Kane, P. V. | History of Dharmaśāstra, Vol. II, Part II, Poona 1941. |
| Karandikar, M. A. | Mahārāṣṭrīya Santa. (Vāṅgamaya Va Jīvan), Dalekar & Bhide, Bombay Marathi Grantha Sangrahalaya, Dadar, Branch, Bombay-28, 1951. |
| Karmarkar, A. Pi | The religions of India, Vol. I. The Vrātya of Dravidian Systems, Mira Publishing House, Lonavala (India), 1950. |
| | Paurāṇic Cosmogony, 'Bharat Kaumudi', Part I, pp. 323 ff., Allahabad, 1945. |
| Karve, G. N. | Dattātreyasarvasva, Banaras, 1899. |
| Ketkar, S. V. | Mahārāṣṭrīya Jñānakoṣa, Vols. 15-16. 841, Sadashiv Peth, Poona, 1925. |
| Khare, G. H. | Mūrti Vijñāna, Bharata Itihasa Samshodhaka Mandala, Poona, 1939. |
| Khare, T. B. | Mantraśāstra Āṇī Mantraśakti Yoga, II Edition, Maheshwar Mudrana, Amaravati, 1942. |
| Kielhorn, P. | Jabalpur Copper Plate Inscription of Yasahkaraṇadeva, (A.D. 1122), Epigraphia Indica. |
| Kolte, V. B | Mahānubhāva Tattvajñāna, Aruna Prakashana, Malakapur (Varada), 1945. |
| Kothari B. S. | Hindu Holidays, Times of India Press, Bombay, 1904. |
| Kramrisch, Stella | The Hindu Temple, Vol. II. University of Calcutta, ?? 6 |
| Krishan, M. H. | ?? graphia Carnatica, Vol. XIII, Part I, p. 157, Banglore, 1934. |
| Kulkarni, D. R. (Bale-Kundrikar) | Śrī Datta-Prema-Laharī, Kulkarni N. R. Belgon, 1145 (Saka Era.) |
| Kulkarni, G. R. | Śrī Māṇikaprabhu Caritra. Appasaheb Deshpande, Shri Samasthana Manikaprabhu, Manikanagar, 1937. |
| Kulkarni, J. G. | Śrī Guru Caritra Kathā-Sāra (By Kavi Sakharama Trambaka), Chidamber Granth Mala, Moormod, Belgaon, 1936. |
| Kulkarni, K. P. | Marathi Vyutpatti Koṣa, Keshava B. Dhavale, Bombay-2, 1946. |
| Kulkarni, V. G. | Nityayātrāvidhi oḍ Māṇikanagar, Jaina Sudhakar Press, Wardha, 1935. |
| Kumatha, Narayanacharya | Guruparamparāmṛta, Published by Sadekar D. G., Dhananjaya Press, Khanapur, 1904, Also its review in weekly 'Dharma' of 7-12-1905. |
| Kundur, Y. H. | Śrī Gāṇagāpura Māhātmaya, Sarasvati Book Depot, Navi Peth, Solapur, 1955. |
| Kurlekar, Raja | Akkalakoṭvāsī Śrī Swāmī Samartha Caritra, Shri Mahavir Prakashana, Akkalakot, 1953. |

| | |
|---|---|
| Lele, K. V. | Dāsopantācī Padeṁ, Shri Krishna Mudranalaya, Wai. |
| Macdonell), A, A. & Keith, A. B. | Vedic Index of Names and Subjects, Vol. I, London, 1912. |
| Macdonell, A. A. | Vedic Mythology, Strassburg, Verlag Von Karl J. Trubner, 1897. |
| Magha. | Śiśupālavadham, Kashi Sanskrit Series (69), 1929. |
| Mahulakar, D. J. | Vāsudevānandasarasvatī yāñce Caritra. Baroda Vatsala Press, Baroda, 1950. |
| Majmundar, M. R. | Rūpamaṇḍana and Uncommon Forms of Viṣṇu, IHQ Vol. XVI, pp. 524ff. Edited by N.N. Law, Calcutta, 1940. |
| | Dattātreya Ane Dattanuṁ Svarūpa, Gujarati Article in 'Sandes' Diwali No. 2008 (Vikram Era.) |
| Malu Kavi | Navanāthabhaktisāra, Nirnaya Sagar Printing Press, Bombay, 1923. |
| Matidana, Sutpadhar. | Devatāmūrtiprakaraṇam, Calcutta Oriental Series (No. 12), Metropolitian Printing & Publishing House, Calcutta, 1916. |
| Marshall, John, | Mohenjo-Daro and the Indus Civilisation, Vol. I. Ch. V. Religion, p. 52 ff. Arthur Probsthain, London, 1931. |
| Mirjakar, M. G. | Śrī Gurukathāmṛta, Chitrashala Steam Press, Sadashiva Peth, Poona, 1913. |
| Mistri, M. M. | Sun Worship and Sun Temple at Modhera, p. 1103, Seventh All India Oriental Conference, Baroda, 1943. |
| Mokashi, P. R. | Mahārāṣṭrāntīl Pāṁca Sampradāya, Prasada Prakashan, Poona-2, 1954. |
| Moor-Edward | The Hindu Pantheon, Trubner & Co., London, 1864. |
| Mulekar, G. B. | Śrī Akkalakoṭ Nivāsī Swāmī Mahārāja Yāñce Cartira, Tarabag Estate, Bombay-4. |
| Nandagaokar, N. D. | Vāsudevānandasarasvatī Swāmī Mahārāja (Tembe) yāñce Caritra, Hanamant Gopal Phalke, Chitrashala Press, Poona, 1907. |
| Nandurbarkar, D. P. | Śrī Garuḍeśvar Kṣetrakā Saṁkṣipta Paricaya, Shri Garudeshvar Datta Samsthana Prakashana Sanstha, Garudeshvar, 1951. |
| Nicol, Macnicol | Indian Theism, Oxford, University Press London, 1915. |
| Nilkantha Shastri K. A. (Yatishvarananda) | A historical sketch of Śaivism, pp. 18 ff. The Cultural Heritage of India, Vol. II, Belur Math, Calcutta, 1910. |
| Niranjan Raghunath | Nirañjana Rughunāthāñce Granth, Published by Y. V. Kolhatkar, Sangali, 1935. |
| Palekar, V. K. (Aprabuddha) | An introduction to Guru Caritra, 4th EdiM Critically Edited by Shri R. C. Kamat, Keshava Bhikaji Dhavale Bombay-2, 1874 (Śaka Era). |
| | Shri Nṛsinhasarasvatī, Vinus Prakashan, Poona 1959. |
| Paagarkar, L. R. | Devabhakta Caritramālā-5 Santacaritramālā, Mumuksu Kacheri, Budhavar Peth, Poona, 1922. |
| | Śri Ekanātha Mahārājāñce Saṁkṣipta Caritra, A. C Bhatt Ani Mandli, Budhavar Peth, Poona, 1911. |

| | |
|---|---|
| | Śri Jñāneśwar Ane Mahātmā Ekanātha, Translated into ??? by Shukla T. M. Sastu Sahitya Vardhaka ???laya, Ahmedabad, 1993 (Vikram). |
| | ???ni Vāṅgamayācā Itihāsa, Vols. II& II I, Nasik, 1935. |
| Phanshikar, W. L. | One Hundred & Eight Upanisads, Niranaya Sagar Press, Third Edition, Bombay, 1925. |
| Paranjape, G. P. | Datta-Upāsanā, Jyotsna Prakashana, 55-14 Mugabhat, Bombay-4, 1955. |
| Parashurama | Paraśurāma Kalpasūtram, Edited by A. Mahadeva Shastri, Gaekwad Oriental Series, No. XXII, IInd Edition, Baroda, 1950. |
| Pargitar, F. F. | Ancient Indian Historical Tradition, Oxford University Press, London, 1922. |
| Patel, V. P. | Sāībābā, Sastu Sahitya Vardhaka Karyalaya, Ahmedabad, 2007, (Vikram Era ) |
| Pathak, B. L. | Śrī Datta-Stava-Padāmṛta, Jagdishvar Printing Press, Bombay, 1930. |
| Pathak, P. V. | Dattācī Padeṁ (7th Edi.), Jagadishvar Printing Press, Bombay-4, 1933. |
| Patil, D. R. | Cultural History from the Vāyu Purāṇa, Deccan College Post-Graduate Research Institute, Poona, 1946. |
| Phadke, G. H. | Māzī Tīrthayātrā, Part III, (1928), Part IV, (1931), Nerala (Kolaba). |
| Phadke, S. K. | Śrī Datta-Bhakta-Rahasya, 1931.<br>Śrī Datta-Muktā-Mālā, 1931.<br>Śrī Datta-Pañcāmṛta, 1931.<br>Va Bodha-Sudhā, 1931. |
| | Śrī Dattā-Cintana Āṇī Antardeva Dhāraṇā, Panavel, (Kolaba), 1959. |
| Phanasalkar, G.R. | Datta Caritra, Nirnaya Sagar Printing Press, 1914 (Śaka Era). |
| Phatak, N. R. | Ekanātha Vāṅgaraya Āṇī Kārya. Mauja Prakashana Ltd., Girgaon, Bombay-4, 1950. |
| Pohanerkar, N. S. | Dāsopantāñcī Pāsoḍī, Marathavada Sahitya Parishad Prakashana, Esamiya Bazar, Hyderabad (South). |
| Potadar, V. M. | Śrī Dattajanma-Caritfa, Bombay, 1888. |
| Pujari, A. K. | Śrī Guru-Dattapadāmṛta-Sāgara, Vishnu Raghunatha Ani Mandali, Sangali, 1897. |
| Puranika, K. L. | Vāsudevānandasarasvatī Tembe Swāmī Mahārāja, Vora & Co. Publishing Private Ltd., Bombay-2. 1880 (Śaka Era). |
| Puranika, M. M. | Śrī Noore Noorī (Śrī Noorī Līlāmṛta Sāra), Ramakrishna Seva Samiti, Ahmedabad, 1946. |
| Rai Bahadur, Hiralal | Trimūrti in Bundelkhanda, IA, Vol. XLVII, p. 136, Edi. by R. C. Temple & D. R. Bhandarkar, British India Press, Bombay, 1918. |
| Ramanujacharya, M.D. | Ahirbudhnyasaṁhitā, Adyar Library, Adyar, Madras-5. 1916. |
| Ranade, P. Y. | Śrī Kṣetra Audumber Paricaya, Prasanna Prakashana, 306, Shanavar, Poona-2 1958. |
| Ranade, R. D. | Mysticism in Maharastra, History of Indian Philosophy, Vol. 7, Poona, 1933. |
| Rangavadhuta | Gurulīlāmṛta (3 parts) and his other works. Published by A. N, Modi, Modisanth, Nadiad. 1990 (Vikram Era). |

| | |
|---|---|
| Rao, T. A. G. | Elements of Hindu Iconography, Vol. I, Part I (1914); Vol. II, Part II, Madras, 1916. |
| | Maṇḍagappaṭṭu Inscription of Vicitracitta, Epigraphia Indica, Vol. XVII. p. 14, edited by H. Krishna Sastri, Calcutta, 1923-24. |
| Rigvedi | Āryonā Tahevārono Prācīna Tathā Arvācīna Itihāsa, Gujarart Puratattva Mandir, Ahmedabad, 1979 (Vikram Era) |
| Rice, B. Lewis. | Epigraphia Carnatika, Vol. V, Part I, p. 69 ; Vol. VI,. p. 26; Vol. VII, Part I, p. 30; edited by M. H. Krishana, Banglore, 1902. |
| Rost, E. Reinhold | The religious sects of Hindu, by H. H. Wilson, St. Augustine's College, Canterbury, 1958. |
| Roy Manmathanatha | Index to Rāmāyaṇa, The Princess of Wales Sarasvati Bhavan, Studies Edi. by Gopinatha Kaviraj, Vols. V-IX, p. 67 ff., Government Sanskrit Library, Banares, 1926. |
| Ryder, A. W. | The little clay cart, (Mṛcchakaṭika), Harvard Oriental Series, 1905. |
| Sandyapuriji Maharaja | Śrī Dattātreya Akhāḍā of Ujjain, Shri Guru Datta Akhada Ujjain, 1875 (Saka Era). |
| Sankalia, H. D. | Archaeology in Gujarat, Natwarlal & Co., 361, Hornby Road, Bombay. 1941. |
| Saradesai, G. S. | Marathi Riyāsat-Pūrvārdha (Translated into Gujarati by Mehta J. A., Gujarat Vernacular Society, Ahmedabad, 1925. |
| Sarkar, K. C. | A new specimen of Sūrya from Varendra, p. 243, 6th All India Oriental Conference, Patna, 1930. |
| | A new form of Sūrya from Varendra, IHQ, Vol. VI, p. 465, edi. by Narendra Nath Law, Calcutta, 1930. |
| Sarvapalli, R. | Dharmonuṁ Milan, Translated into Gujarati by C. P. Shukla, Navajivan, Ahmedabad, 1947. |
| Shri Sankaranand Bharti | Śrī Guruprasād-Granth. Shri Heramba Ganesh Karmarkar, 20 Narayana Peth, Poona, 1871 (Saka Era). |
| Sathe, V. S. | Śrī Datta-Bhajana-Padya-Saṅgraha, Sathe Granth Prakashaka Mandali, Bombay, 1953. |
| Savanta, A. R. | Śrī Datta-Māhātmya (Saṭīka), Ramatattva Prakasha Press, Velugrama, 1818 (Saka). |
| Sen, Ksitimohan: | Trantranī Sādhanā (Tr. into Gujarati by Jayantilal Acharya), Sastu Sahitya Mudranalaya, Ahmedabad, 2003 ( Vikram Era). |
| (Miss) Shah, Priyabala: | Viṣṇudharmottara Purāṇa, III Khaṇḍa, G.O. Series, No. CXXX, Baroda. 1958. |
| Shah, U. P. | Description of Fig. ir, Bulletin of the Museum and Picture Gallery, Baroda, Vol. X-XI, p. 22 ff. Edi. By Vf L. Deykar, Baroda, 1956. |
| Sharma, Raghunandan | Vaidic Sampatti, Kaccha Castle, Bombay, 1987 (Vikram) |
| Shastri, Balkrishna | Māhānubhāva Pantha, Ainyatmika Sahitya Prakashan, Krishnashrama, Rajapeiha, Atnaravati, 1947. |
| Shastri, D. K. | Purāṇa-Vīvecana, Gujarat Vernacular Society, Ahmedabad, 1931. |
| Shastri, G. M. & Shastri P. P. Bhatta | Avadhūta Gītā (Tr. into Gujarati with Introduction) Sastu Sahityavardhaka Karyalaya, Ahmedabad, 2003 (Vikram Era) |

| | |
|---|---|
| Shastri, G. M. | Dattātreya Avadhūta, Sastu, Sahitya Vardhaka Karyalaya, Ahmedabad, 1953. |
| Shastri Mukundalal | Kātha-Bodha, Kashi Sanskrit Series (No. 52), Chaukhamba Sanskrit Series, Banaras, 1926. |
| | Tripurārahasyam (Māhātmya Khaṇḍam), Kashi Sanskrit Series (No. 92), Chaukhamba Sanskrit Series, Banaras, 1988 ( Vikram ). |
| Shastri, M. G. | Subodhinī of Śrī Vallabhācārya on 11th Skandha of Bhāgavata Purāṇa, Nirnaya Sagar Printing Press, Bombay, 1990 (Vikram Era). |
| Shridharasvami | Śrī Dattakaruṇārṇavah, Shri Samarth Ramadasa Sthana, Sajjanagadh, Shridhafa Granth Prakashan Mandal, Banaras, 2009 (Vikram Era). |
| Shri Saibaba Samsthan | Śrī Sāīlīlāmṛta, Shri Saibaba Samsthan, Shiradi, 1953. |
| Siddhanta, N. K. | The Heroic Age of India, London, 1929. |
| Solapurkar, Ramchandra Bova. | Dattāvatārika Śrī Māṇikaprabhu yāñce caritra, Jagaddhitecchu Press, Poona, 1811 (Śaka Era) |
| Sorensen, S, | An Index to the Names in the Mahābhārata, Williams & Norgate, 14 Henrietta Street, Convent Garden, London, 1904. |
| Swami, Ramadayalugiri | Bhagawāna Dattātreya, Dattatreya Math, 34-36, Lahori Tola, Banaras, 1954. |
| Tambe Shastri | Nārāyaṇa Mahārāja yañce Caritra, G. V. Patwardhan, Balavanta Mudranalaya, Ratnagiri, 1928. |
| Tandon, Yashapal | Purāṇaviṣayasamanukramaṇikā, Vishvesvaranand Vedic Research Institute, Hoshiarpur, (Punjab), 1952. |
| Tendulkar, M. R. | Sāīnātha Bhajanamālā, Publicity Printing Press, French Bridge, Bombay-4, 1954. |
| Thomas, P. | Epics, Myths and Legends of India, D. B. Taraporewala Sons & Co., Bombay, 1941. |
| Tipanisa, G. G. | Ekanāthī Bhāgavata of Ekanātha, Manager, Manoranjan Press, Girgaon, Bombay, 1915. |
| Ukidave, N. G. | Śrī Vāsudevadattātreya Līlāmṛta, Shri Guru-Dattatreya Press, Savantavadi, 1840 (Śaka Era). |
| Upadhyaya, B. S. | India in Kalidasa, Kitabistan Allahabad, 1947. |
| Vaidya, C. V. | Epic India, Bombay Book Depot, Bombay, 1933. |
| Vaidya, S. M. | Datta Mahārāja yāñce Caritra, Islampur ( Dist.: Satara), 1935. |
| Vaidya, Vaman R. | Śrīmaddattāvatārī Akkalakoṭ Swāmī Mahārājāñce Caritra, K. B. Dhavale, Bombay. |
| Vaishnava, Anantaprasad, T. | Ākhyānamālā-2, Sastu Sahitya Vardhak Karyalaya, Ahmedabad, 1995 (Vikram). |
| Vasu, N. & Vasu, V. | The Encyclopaedia Indica (Hindi Viśvakoṣa), Vol. Ill, (1919), Vol. X (1925), Calcutta. |
| Vasudevanandasarasvati | Datta Purāṇa and other works, together with his biography 'Gurudeva Caritra' (Twelve Puspas), Published by Gulvani V. D. 20, Narayan Peth, Poona-2., 1876 (Śaka Era). |
| Vidyaranya | Śrīmacchaṅkara-Digvijaya, Anandashram Granthavali (No. 22), Anandashrama Mudranalaya, Poona, 1891. |

Vithalbova, Ananta (alias Kavadibova) — Śrī Dattaprabodha, Damodar Sambalaram Ani Co., Baroda, 1882 (Śaka Era).

Vogel, J. ph. — The Temple of Mahādeva at Bajaurā, Kuṭū, ASI 1909-10, p. 18 ff., Calcutta. 1914.

Iconographic Notes on Seven Pagodas; Temple at Mahabalipuram, ASI, 1910-11, p. 58. Superintendent. Govt. Printing, India, 1914.

Wadiyar, C. — Dattātreya, George Allen and Unwin Ltd., Ruskin House, Museum Street, London, 1957.

Avadhūta: Reason and Reverence, The Indian Institute of World Culture, 6, North Public Square Road, Bangalore-4, 1958.

Walhouse, M. J. — Archaeological Reminiscenes, in IA, Vol. Ill (1874), p. 33 and Hypoethral Temples in IA, Vol. VII (1878), ed. by J. Burgess, Education Society Press, Bombay.

Walter, Elliot — A hotice of a remarkable Hypoethral Temple in the hill tracts of Orissa with remarks on the identification of Ancient Sites. IA Vol. VII, p. 19, edi. by J, Burgess, Education Society Press, Bombay, 1878.

Wathen — Mr. Wathen's Ancient Incriptions, JRAS, Vols. II & III (Old Series), p. 94, London, 1870-71.

Wilson, H. K. — The Religious Festivals of the Hindus, JRAS, Vol. IX, London, 1877.

Yajnik, G. V. — Śri Dattastotra-Ratnākara-Samuccaya, The Jaina Vijayananda Printing Press, Surat. 1933.

Yajnik, S. G. — Navanātha Kathāmṛta (1.2), Morbi, 1928. (Nijananda Sharma).

## ABBREVATIONS

| | |
|---|---|
| Agp. | Agni Purana. (Ānandāśrama). |
| AIOC | All India Oriental Conference. |
| APS | Āpastamba Sūtra. |
| ASI. | Archeological Survey of India Report. |
| AV. | Atharvaveda. |
| Baroda | An Alphabetical list of Mss. in the Oriental Institute, Baroda. |
| BG | Bhagavadgītā. |
| Bhap. | Bhāgavata Purāṇa (Nirṇaya Sagar.) |
| BK. | Bhārata Kaumudi. |
| Bombay | Descriptive Catalogue of the Sanskrit and Prakrit Mss, in Bombay University Library, Bombay by G. V. Devasthali. |
| BrmP. | Brahmāṇḍa Purāṇa (Venkateśvara), Four Pādas : – I Prakrīyā, II. Anusaṅga; III. Upodghāta; IV. Upasaṁhāra. |
| Brvp. | Brahmavaivarta Purāṇa (Ānandāśrama) Four Khaṇḍas : – I. Brahmā; II. Prākṛta; III. Gaṇapati; IV. Kṛṣṇajanma. |
| BrP. | Brahma Purāṇa (Ānandāśrama). |
| BVP. | Bhaviṣyat Purāṇa. (Veṅkateśvara). |
| Calcutta | Descriptive Catalogue of Sk. Mss. in the Vangiya Sahitya Parishat, by C. Chakravarti, Calcutta. |
| CUP. | Śvetāśvatara Upaniṣad. |
| Cy. I. | Cyclopaedia of India. |
| DHL | Development of Hindu Iconography, by T. N. Banerjea. |
| D.MU. | Dattamuktāmālā by Phadke, S. K. |
| Dp. | Datta Purāṇa. |
| DUp. | Śrīdattātreyopaniṣad. |
| EC | Epigraphia Carnatica. |
| EHI | Elements of Hindu Iconography by T.A.G. Rao. |
| EL | Epigraphia Indica. |
| Epic. Myth | Epic Mythology, by Hopkins, E. W. |
| ERE | Encyclopaedia of Religion and Ethics, edited by James Hastings. 1921. |
| GC. | Guru Caritra edited by Kamat. |
| GK | Gauḍapāda Kārikā. |
| GOS. | Gaekwad's Oriental Series, Baroda. |
| GP. | Garuḍa Mahāpurāṇa. (Venkateśvara). |
| HDS. | History of Dharamaśāstra, by M.M, P. V. Kane. |
| HIP. | History of Indian Philosophy: S. K. Belvalkar & R. D. Ranade. |
| HOS. | Harvard Oriental Series. |
| HV. | Harivaṁśaparva of Mbh. Chitrashaia Press, Poona, 1936. |
| IA. | Indian Antiquary. |
| IHQ. | Indian Historical Quarterly. |
| Ind. Myth. | Indian Mythology according to Mahābhārata, by Fausboll. |
| JDUP. | Śrījābāladarśanopaniṣad. |

| | |
|---|---|
| JRASB. | Journal of Royal Asiatic Society of Bengal. |
| JUp. | Jābālopaniṣad. |
| JUPHS. | The Journal of the United Provinces Historical Society, Jan. 1932. Vol. V, Part I. |
| KP. | Kūrma Purāṇa (Venkateśvara). |
| KLP | Kālikā Purāṇa (Venkateśvara). |
| LgP. | Liṅga Purāṇa (Venkateśvara). |
| M.C.Koṣa. | Madhyayugīn Caritrakoṣa, by Chitrav Shastri. |
| Madras | An alphabetical Index of Sanskrit Manuscripts in the Government Oriental Manuscripts Library, Madras, Part I, 1938. By S. K. Sastri & P. P. S. Shastri. |
| M.K.C. | Mahārāṣṭra Kavi Caritra. |
| Mai. S. | Maitrāyaṇī Saṁhitā. |
| Maitr. Up. | Maitrāyaṇī Upaniṣad. |
| M.Va.I. | Marathi Vāṅgamayācā Itihāsa, by Pangarkar. |
| Mar.P. | Mārkaṇḍeya Purāṇa (Calcutta). |
| Mbh. | Mahābhārata. |
| M.M.Pū. | Mahārāṣṭra Mahodayācā Pūrvaraṅga. |
| MP. | Matsya Purāṇa (Ānandāśrama.) |
| Ms.(s) | Manuscripts (s). |
| Mysore | Descriptive Catalogue of SK. Mss. Government Oriental Library, Mysore, Vol. I. 1937. |
| Ni.R.Grantha | Nirañjana Raghunāthāñce Granth. |
| NP. | Nārada Purāṇa (Venkateśvara) I. Pūrvabhāga: II. Uttarabhāga. |
| NUp. | Nāradaparivrājakopaniṣad. |
| Oxford | Catalogue of SK. Mss. in the Library of India Office, Oxford. |
| PmP. | Padmapurāṇa (Ānandāśrama) Khaṇḍas: – |
| | I. Sṛṣṭi; II. Bhūmi; III. Svarga; IV. Brahma; V. Pātāla; VI. Uttara; VII. Kriyāyoga. |
| RI. Bar. | Religions of India by Barth. |
| RI. Hop. | Religions of India, by Hopkins E. W. |
| R. I. Kar. | Religions of India, by A. P. Karmarkar. |
| RV. | Ṛgveda. |
| Śa. Up. | Śāṇḍilyopaniṣad. |
| SB | Śatapatha Brāhmaṇa. |
| SKP. | Skanda Purāṇa (Venkateśvara). |
| SVP. | Śiva Purāṇa (Venkateśvara). |
| TA. | Taittirīya Āraṇyaka. |
| Tanjore | Descriptive Catalogue of Sk. Mss. in the Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Tanjore, by P.P.S. Shastri. |
| TB. | Taittirīya Brāhmaṇa. |
| TS. | Taittirīya Saṁhitā. |
| TU | Taittirīya Upaniṣad. |
| Udaipur | Catalogue of Mss. in the Library of H.H. Maharaja of Udaipur (Mewar) by M. L. Menaria. |

| | |
|---|---|
| Ulwar. | Catalogue of Sk. Mss. in Library of His Highness The Maharaja of Ulwar, by Peter Perterson, Bombay. |
| Up. (s) | Upaniṣads (s). |
| VDP | Viṣṇudharmottara Purāṇa. |
| Vedic Myth. | Vedic Mythology by Macdonell A. D. |
| Vh. P. | Varāha Mahāpurāṇa. (Venkateśvara). |
| VmP. | Vāmana Purāṇa (Venkateśvara). |
| | I. Pūrvārdha; II. Uttarārdha. |
| VP. | Viṣṇu Purāṇa (Venkateśvara). |
| VYP, | Vāyu Purāṇa (Venkateśvara) |
| | I. Pūrvārdha; II. Uttarārdha. |




Bhagavān Dattātreya

PART I

# ORIGIN

CHAPTER I

# Trinity – Its Antiquity

### *(i) Ṛgveda*

As regards the term and concept of trinity, James Hastings makes the following observation:—[2]

"The term trinity (from Lat. trinitas) appears to have been first used by Tertullian, while the corresponding Greek term 'Triad' appears to have been first used by Theophilus, the Christian apologist, an older contemporary of Tertullian. In Tertullian, as in the subsequent usage, the term designates the Christian doctrine of God-Father, Son and Spirit." In Indian Religion it denotes the trinitarian group of Brahmā, Viṣṇu and Śiva; and in Egyptian religion a group of Osiris, Isis and Horus. It is said[3] that Brahmā of the Hindu theology is supposed to be analogue of Saturn of the West while Jupiter represents both Viṣṇu and Śiva. The Trimūrti is known in the Peninsula as mumūrti (Mur, Tam., three). We shall now examine the further details about the Indian Trinity, as found in literature and in various views regarding the antiquity of the concept as well as its philosophical meaning.

Examining the ṚV, the oldest written document of the world, we get many references which might have inspired the later writers to develop the idea of trinity. The fondness of Ṛgvedic bards for the triad is expressed in many ways. It is seen in forming various triads of gods, goddesses and even of the world. The gods are divided into three classes of the terrestrial Vasus, the aerial Rudras, and the celestial Ādityas. The most significant group is the representative triad of Fire, Wind and Sun.[4] The ṚV as well as the AV states the gods to be thirty-three in number—(RV. III. 6.9[5]; AV X. *7.7)* this being several times expressed as "thrice eleven" (VII. 35. 3).[6] In one passage (i. 139. II)[7] eleven of the gods are addressed as being in heaven, eleven on earth and eleven in waters (: air). The AV (X.9.12) similarly divides the gods into dwellers in heaven, air and earth, but without specifying any number. Sometimes this threefold division is implied when gods are connected with heaven, earth and waters (VII. 35. 11[8]; X. 49. 2, 65. 9[9]). We often find in the Brāhmaṇas the idea that there are in reality only three gods, Agni, Vāyu and Sūrya. (TS. vi.6.8.2; ŚB. iv. 5.4 ; TĀ. i. 21.1; Bṛhaddevatā in Indi, Stud. i.II 3)

---

2 ERE. P. 458

3 Cy. I. Vol. III P. 935

4 Vedic Myth. P. 5.

5 पत्नी॑वतस्त्रिं॒शतं॒ त्रीँश्च॑ दे॒वान॑नुष्व॒धमा व॑ह मा॒दय॑स्व।

6 विश्वै॑र्दे॒वैस्त्रि॒भिरे॑काद॒शैरि॒हाऽद्भिर्म॒रुद्भि॒र्भृगु॑भिः स चा॒भुवा॑।

7 ये दे॑वासो दि॒व्येका॑दश॒ स्थ पृ॑थि॒व्यामध्येका॑दश॒ स्थ।
अ॒प्सु॒क्षितो॑ महि॒नैका॑दश॒ स्थ ते दे॑वासो य॒ज्ञमि॑मं जु॑षध्वम्।

8 शं नो॑ दि॒व्याः पार्थि॑वा॒ः शं नो॒ अप्या॑ः।

9 दि॒वश्च॒ ग्मश्चा॒पां च॑ ज॒न्तवः।;
ये पार्थि॑वासो दि॒व्यासो॑ अ॒प्सु ये।

that is to say, a divinity for the earth, fire; another for atmosphere, the wind; and the third for heavens, the sun.

Following the triple classification of ṚV. (I. 139.II),[10] Yāska (Nir. VII. 5; 8-11)[11] divides the different deities or forms of the same deity enumerated in the fifth chapter of Naighaṇṭuka into the three orders of terrestrial (Pṛthivī-sthāna), aerial or intermediate (Antarikṣasthāna or Madhyasthāna) and celestial (Dyusthāna). He further remarks that in the opinion of his predecessors, who expounded the Veda (Nairuktas) there are only three deities, Agni on earth, Vāyu or Indra in air and Sūrya in heaven.[12] Indra and Vāyu are closely allied (*cf.* TS. 6.6.8 iii). In Mai. S. (4.2.12) it is said that Agni, Vāyu and Sūrya are sons of Prajāpati. As regards the opinion of Yāska's predecessors Macdonell thinks that it may be based on such passages as ṚV. X. 158.1: "May Sūrya protect us from heaven, Vāta from air and Agni from the earthly regions."[13]

Though the group of Agni, Vāyu (or Indra) and Sūrya is fixed as the time went on, the groups of triads sometimes vary. Thus we get a group of Dyaus, Agni and Pṛthivī (ṚV. VI. 51.5 )[14] or of Dyaus, Indra and Agni (ṚV. I. 131.1)[15] or of Mitra, Varuṇa and Aryaman (ṚV. II. 27.1, VII. 60.1)[16]. Further references regarding the idea of associating the gods in groups of three will be found in ṚV. I. 23.7[17]; 24.41; VII. 62.3;[18] VIII. 18.9[19]; x. 124.4, 126[20] and 185. Thus it can be concluded that in the Brāhmaṇic literature, these three groups of terrestrial, atmospheric and celestial deities were remodelled and renamed as Vasus, Rudras and Ādityas and from these three, one from each got prominence as time went on and in the Purāṇas, we get Viṣṇu from Ādityas, Śiva from Rudras and Brahmā–Prajāpati from Vasus making the group of the popular triad.[21]

---

10 Cf. note 6, P. I.

11 तिस्रः एव देवताः इति नैरुक्ताः अग्निः पृथिवीस्थानः।
वायुर्वा इन्द्रो वा अन्तरिक्षस्थानः। सूर्यो द्युस्थानः।

12 Cf. also R1. Hop. P.89.

13 सूर्यो नो दिवस्पातु वातो अन्तरिक्षात्। अग्निर्नः पार्थिवेभ्यः।

14 द्यौ ईष्पितः पृथिवि मातरध्रुगग्ने भ्रातर्वसवो मृळता नः।

15 इन्द्राय हि द्यौरसुरो अनम्नतेन्द्राय मही
पृथिवी वरीमभिर्द्युम्नसाता वरीमभिः।

16 श्रृणोतु मित्रो अर्यमाभगो नस्तुविजातो वरुणो दक्षो अंशः।;
यदद्य सूर्य ब्रवोऽनागा उद्यन् मित्राय वरुणाय सत्यम्।
वयं देवत्रादिते स्याम् तव प्रियासो अर्यमन् गृणन्तः॥

17 वरुणः प्राविताभुवन् मित्रो विश्वाभिरूतिभिः। करतां नः सुराधसः।;
मरुत्वन्तं हवामह इन्द्रमा सोमयीतये। सजूर्गणेन तृम्पतु।

18 विनः सहस्रं शुरुधो रदन्त्वृतावानो वरुणो मित्रो अग्निः।
यच्छन्तु चन्द्रा उपमं नो अर्कमा नः कामं पूपुरन्तु स्तवानाः॥

19 शममग्निरग्निभिः करच्छं नस्तपतु सूर्यः।
शं वातो वात्वरपा अप स्रिधः।

20 बह्वीः समा अकरमन्तरस्मिन्निन्द्रं वृणानः पितरं जहामि।
अग्निः सोमो वरुणस्ते च्यवन्ते पर्यावर्द्राष्ट्रं तदवाम्यायन्।

21 Cf. also Ico. of Buddhist and Brahmanical Sculptures in Dacca Museum p. 73 ff.

Among individual gods, Agni is the only one who is regarded as having triple character. This is because of his diverse births. Agni's births are three or three-fold (I. 95.3; IV. 1.7).[22] The gods made him threefold (X. 88.10).[23]

He is threefold light (III. 26.7). He has three heads (I. 146.1)[24] three tongues, three bodies, three stations (III. 20.2)[25]. The last epithet having three stations (Triṣadhastha) is predominantly connected with Agni. Thus he is Agni, on the earth either in sacrificial fire or in forest or in the houses of the people, Vidyut or lightning in the air and Sūrya in heaven. One Sūtra-passage (ĀPS. 5.16.4) distinguishes a terrestrial Agni in animals, aerial one in waters and a celestial one in the sun. "This threefold nature of Agni", remarks[26] Macdonell, "so clearly recognised in ṚV was probably the prototype not only of the posterior triad of sun, wind and fire (VIII. 18.19) which is spoken of as distributed in the three worlds (ṚV. X. 158.1[27]; AV.IV. 39.3) and is implied in another verse[28] (I. 164.44) but also of the triad of sun, Indra and fire, which though not Ṛgvedic is still ancient. Hopkins, it seems, has the same thing in mind when he says that the first triad is of fires,[29] Macdonell further remarks that the triad of Agni's may have suggested and would explain the division of sacrificial fire into the three sacrificial fires, which may go back to the time of ṚV., possibly even to an anterior period.[30] Moreover, ṚV. II. 1.3 describes Agni as Indra, Viṣṇu and Brahmā.[31]

As regards the triad of Goddesses, Sarasvatī is several times associated in the eighth and ninth verses of Āprī hymns and Āpra with the sacrificial goddesses Iḍā and Bhāratī (with whom she form as triad) and sometimes also with Mahī and Hotrā.[32]

---

22 त्रीणि जाना परिभूषन्त्यस्य समुद्र एकं दिव्येकमप्सु।;
त्रिरस्य ता परमा सन्ति सत्या स्पार्हा देवस्य जनिमान्यग्नेः।

23 स्तोमेन हि दिवि देवासो अग्निमजीजनञ्छक्तिभी रोदसिप्राम्।
तम् अकृण्वन् त्रेधा भुवे कं स ओषधीः पचति विश्वरूपाः॥

24 त्रिमूर्धानं सप्तरश्मिं गृणीषेऽनूनमग्निं पित्रोरुपस्थे।

25 अग्ने त्री ते वाजिना त्री षधस्था तिस्रस्ते जिह्वा ऋतजात पूर्वीः।
तिस्र उ ते तन्वो देववातास्ताभिर्नः पाहि गिरो अप्रयुच्छन्।

26 Vedic Myth. p. 93.

27 Cf. Note 6 on p. 4.

28 त्रयः केशिन ऋतुथा विचक्षते संवत्सरे वपत एक एषाम्।
विश्वमेको अभि चष्टे शचीभिर्ध्राजिरेकस्य ददृशे न रूपम्॥

29 Epic Myth. p. 231

30 Vedic Myth. p. 93-94.

31 त्वमग्न इन्द्रो वृषभः स तामसि त्वं विष्णु रुरुगायो नमस्यः।
त्वं ब्रह्मा रयिविद् ब्रह्मणस्पते त्वं विधर्तः सचसे पुरन्ध्या॥

32 इळा सरस्वती मही तिस्रो देवीर्मयो भुवः। बर्हिः सीदन्त्वस्रिधः।
भारतीळे सरस्वति या वः सर्वा उपब्रुवे। ता नश्चोदयत श्रिये।
अस्मै तिस्रो अव्यथ्याय नारीर्देवाय देवीर्दिधिषन्त्यन्नम्।
आभारती भारतीभिः सजोषा इळादेवैर्मनुष्येभिरग्निः।
सरस्वती सारस्वतेभिरर्वाक् तिस्रो देवीर्बर्हिरेदं सदन्तु॥
भारती पवमानस्य सरस्वतीळा मही।
इमं नो यज्ञमा गमन् तिस्रो देवीः सुपेशसः॥

In the same way the universe is divided into three domains of the earth, air or atmosphere and heaven. This triad of heaven, air and earth form a favourite triad of Ṛgvedic poets, and is constantly spoken of explicitly or implicitly (VIII. 10.6; 90.6 )[33] and that too to such an extent that we get further sub-divisions of each and sometimes six worlds are spoken of taking into account the two halves of the universe.

There is a reference, though not about a deity, but about Dāsa, who is three-faced and six-eyed in ṚV. X. 99.6.[34] His name is Viśvarūpa and is slain by Indra with the help of Trita-Āptya. Shri A. P. Karmarkar[35] takes this reference as indicative of pre-vedic cult and maintains that this three-headed Viśvarūpa may be the god of the direct enemies of Ṛgvedic-bards.[36] Moreover, he puts a suggestion[37] about the possibility of notion of Ṛgvedic Trita, introduced by the Ṛgvedic bards mainly because of the absence of a three-faced god in their own pantheon. But judging all the references to Trita in Ṛgvedia collected by Macdonell[38] in the light of this suggestion, we are unable to find that Trita represents any kind of trinity-idea except that he is third member as the etymology of the word clearly shows. Macdonell[39] points to the same quoting Brāhmaṇa passages where Trita is spoken of as one of the three deities the other two being Ekata and Dvita, sons of Agni and born from waters. (ŚB. I.2.3; TB. 2.3.8.).

### *(ii) Upaniṣads*

Coming to the Ups, we get a reference to the three functions viz. of creation, preservation and destruction by the one and the only Absolute in T. Up. (3.1.1.).[40] There it is said that from where the creatures are born, by whom the living beings are protected (lit. lives) and at the end into whom they enter is nothing but Brahman. This Brahman though one is considered by men as three. (Eka Eva Tridhā Smṛtaḥ. GK. I. 1-5). In the Maitr. Up. (4.5)[41] Brahmā, Rudra and Viṣnu appear as forms (Tanavaḥ) of the Absolute

---

तिस्रो देवीर्बर्हिरिदं वरीय आ सीदत चकृमा वः स्योनम्।
मनुष्वद्यज्ञं सुधिता हवींषीळा देवी घृतपदी जुषन्त॥
आ नो यज्ञं भारती तूयमेत्विळा मनुष्वदिह चेतयन्ती।
तिस्रो देवीर्बर्हिरेदं स्योनं सरस्वती स्वपसः सदन्तु॥

33 यदन्तरिक्षे पतथः पुरुभुजा यद् वेमे रोदसी अनु।
यद् वा स्वधाभिरधितिष्ठथो रथमत आ यातमश्विना॥
तमु त्वा नूनमसुर प्रचेतसं राधो भागमिवेमहे।
महीव कृत्तिः शरणा त इन्द्र प्र ते सुम्ना नो अश्नवन्॥

34 स इद्दासं तुवीरवं पतिर्दन् षळक्षं त्रिशीर्षाणं दमन्यत्।
अस्य त्रितो न्वोजसा वृधानो विपा वराहमयो अग्रया हन्॥

35 RI. Kar. Vol. I. p. 39.

36 BK Part I. p. 323.

37 RI. Kar. Vol. I. p. 39 ff.

38 JRAS, 25 p. 419-96.

39 Vedic Myth. p. 67 ff.

40 यतो वा इमानि भूतानि जायन्ते॥ येन जातानि जीवन्ति॥
यत्प्रयन्त्यभिसंविशन्ति॥ तद्विजिज्ञासस्व॥ तद्ब्रह्मेति॥

41 प्रजापतिस्तस्य प्रोक्ता अग्र्यास्तनवो ब्रह्मा रुद्रो विष्णुरित्थ यो ह खलु वावास्य राजसोंऽशोऽसौ स योऽयं ब्रह्माथ यो ह खलु वावास्य

which itself is incorporeal and again they are declared to correspond in respect with Rajas, Tamas and Sattva aspects respectively of the Absolute. The same Up. (V.3)[42] states that the Brahman has two forms; one corporeal (Mūrta) and the other incorporeal (Amūrta), the former being unreal and the latter only real and that is lustre (Jyotiḥ) or Āditya.

This Āditya is represented by Om, which has manifested itself in three-fold ways. MM. Dr. P. V. Kane has advocated[43] that the remaining part of the first chapter of the C.Up. may be said, on the whole to advocate a doctrine of Triune Unity, which we shall reproduce here in his own words: "But the point of greatest importance in the remaining part of this chapter is the almost synthetic unity which it tries to bring about between two opposite premises of thought, which are supposed to be annulled and reconciled into a higher unity. The perishable and imperishable, the manifest and unmanifest (i.8), the knowing and unknowing, the powerful and powerless, the enjoyer and enjoyed (i.9) and ignorance and knowledge (v. 1) are all synthesised into the higher unity of Īśa (i.8) and of the single godhead (i.10) while, i.12 proclaims the Triune Unity of the enjoyer, the enjoyed and the mover. Reality according to this verse is three-fold, almost of the nature of a "Tripod" whose three different constituents are as essential to the whole as the whole is essential to the parts. This is verily the Trinitarian Monism of the qualified monistic school".[44]

Here it can be pointed out the Vedāntic trinity, Mother, Father and Teacher as considered in the passage[45] "Mātṛ Devo Bhava, Pitṛ Devo Bhava, and Ācārya Devo Bhava." All these points to the same thing, namely, the conception of the triune combination of three persons, or gods or elements into one god-head is ancient or to quote Dr. Radhakrishnan, Creation, Preservation and Destruction are the three fundamental functions of the creative evolution.[46]

### *(iii) Epics*

As regards references in the Epics, there are divergent views among the scholars, Hopkins[47] takes an extreme view that the union of the three highest gods into a trinity forms no part of epic belief. He further states that the trinitarian doctrine is recognised only in one late epic passage and that the Mbh. in general has no doctrine in trimūrti. This is, however, found in Vana Parvan 272.48.[48] In this passage it is stated that

---

तामसोंऽशोऽसौ स योऽयं रुद्रोथ यो ह खलु वावास्य सात्विकोंऽशोऽसौ स एष विष्णुः स वा एष एकस्त्रिधाभूतो...

42 द्वे वा व ब्रह्मणो रूपे मूर्तं चामूर्तं चाथ यन्मूर्तं तदसत्यं यदमूर्तं तत्सत्यं तद्ब्रह्म यद्ब्रह्म तज्ज्योतिः स आदित्यः स वा एष ओमित्येतदात्मा स त्रेधात्मानं व्यकुरुत ओमिति तिस्त्रो मात्रा एताभिः सर्वमिदमोतं प्रोत...

43 HDS. Vol. II Part II. p. 304.

44 C. Up एतज्ज्ञेयं नित्यमेवात्मसंस्थं नातः परं वेदितव्यं न किञ्चित्।
भोक्ता भोग्यं प्रेरितारं च सत्वा सर्वं प्रोक्तं त्रिविधं ब्रह्ममेतत्॥ १२॥

45 Cf. also IA. Vol. 57 p. 179 ff.

46 धर्मोनुं मिलन, p. 80.

47 Epic Myth. p. 231.

48 सृजति ब्रह्ममूर्तिस्तु रक्षते पौरुषी तनुः।
रौद्रीभावेन शमयेत् तिस्त्रोऽवस्था प्रजापतेः॥

Prajāpati creates the world in the form of Brahmā, sustains it in the form of the great Puruṣa and annihilates it in the form of Rudra. We again come across another reference in the same epic. Anuśāsana 14 indicates[49] the three different functions assigned to the Indian Trinity, Brahmā, Viṣṇu and Maheśa. It states that the Absolute created Brahmā from his right side of the body to create creatures, while from his left side Viṣṇu to protect the people and when the end of Yuga approached he created Rudra.

Fausboll agrees[50] with Hopkins, while D. R. Patil[51] remarks that the HV seems to have known the doctrine of trinity.

N. K. Sidhanta after comparing the Vedic triad with the later triad of gods notes[52] that these gods (Brahmā, Viṣṇu and Maheśa) are regarded as supreme in the didactic and avowedly unheroic parts of the epic and the most elaborate passages about them come mainly in the 12th and the 13th books of the epic.

But one thing is certain that either Brahmā, Viṣṇu or Śiva is spoken of as having one of the three functions. It is not always the case that Brahmā is regarded as creator, Viṣṇu as preserver and Śiva or Maheśvara as the destroyer. Brahmā sometimes appears as preserver or destroyer and Viṣṇu as creator or destroyer while various passages would regard Śiva as creator.[53] Thus, in the Epics, the three functions are recognised but the particular god is not fixed. Later on in Purāṇas, the main function of each god is seen fixed, though he is seen doing the other two functions besides his own proving thereby his Almightiness.

---

49 योऽसृजद्दक्षिणादङ्गाद् ब्रह्माणं लोकसम्भवम्। वामपार्श्वात्तथा विष्णुं लोकरक्षार्थमीश्वरम्।
युगान्ते चैव सम्प्राप्ते रुद्रमीशोऽसृजत्प्रभुः॥

50 Ind. Myth. p. 111

51 Cultural History from VYP. p. 191

52 The Heroic Age of India, p. 200 ff.

53 Cf. also Epic Myth p. 193, 196 ff.

### *(iv) Purāṇas*

In the Purāṇic age, the three principal gods of Indian Trinity *viz.* Brahmā, Viṣṇu and Maheśa were already popular and they had already replaced the Vedic gods namely Agni, Vāyu (Indra) and Sūrya. They are referred to separately as well as jointly as the great gods who can do whatever they wished to do. Not only this, but we also find that all the three are so helpful to one another that fascinating stories of each having gone to others have been recorded. Thus we see Mahādeva drinking poison when requested by gods headed by Brahmā and Viṣṇu, or Viṣṇu saving gods from demons grown powerful with boons from Mahādeva, or Brahmā advising gods, who go to him first when any calamity occurs. In short they join hands when a common calamity arises either in heaven or on earth forgetting how the calamity arose. This intermixing is so uppermost in the minds of devotees that we get descriptions in the form of prayers. Thus, for instance, in the VYP, it is stated[54] that "They exist through each other and uphold each other; they are twin parts of one another, they subsist through one another, they are not for a moment separated; they never abandon one another. _Īśvara Mahādeva is the supreme god and Viṣṇu is superior to Mahat, (the principle of intelligence); while Brahmā, filled with Rajas, engages in creation." In the same Purāṇa and in the same chapter Brahmā is called both Nārāyaṇa and Maheśvara (cf. 5.38-42); while in another passage (I.204) Nārāyaṇa creates the universe and pervades it, though he himself is created by Maheśvara. In another passage (24. 72-3) Viṣṇu tells Brahmā: "Formerly (Śiva) inserted the Linga and your seed in me (*i.e.* the yoni) which in course of time developed into the golden egg." In the same way, in a prayer to Śiva the god is also addressed as Viṣṇu and Brahmā (cf. 54.68, 76; 54.98). Moreover, it is said in the Śrāddha chapters that the Brahmin worshipers of Viṣṇu, Śiva and Brahmā should be invited on that occasion (cf. 82.57-9). This kind of mutual relation between three gods is further referred to in VP. I.22.39 ff[55]; Vh. P. 70.13-15[56]; Br. P. 1.22 and 24[57]; Lg.P. (Pūrva) 41. 15-17[58].

---

54 Ch. V. 18-21 as quoted by Natesh Aiyar, ASI. Vol. XIII p. 276:
"परस्परेण वर्तन्ते धारयन्ति परस्परम्। अन्योन्यमिथुना ह्येते ह्यन्योन्यमुपजीविनः॥
क्षणं वियोगो न ह्येषां न त्यजन्ति परस्परम्। ईश्वरो हि परो देवो विष्णुस्तु महतः परः॥
ब्रह्मा तु रजसोद्रिक्तः सर्गों येह प्रवर्तते।"

55 एवमेव जगत्स्त्रष्टा जगत्पाता तथैव च। जगद्भक्षयिता चैष समस्तस्य जनार्दनः॥
सर्गस्थित्यन्तकालेषु त्रिधैवं संप्रवर्तते। गुणप्रवृत्या परमं पदं तस्या गुणं महत्॥

56 यो यज्ञैरिज्यते देवो यस्मात्सर्वमिदं जगत्। उत्पन्नं सर्वदा यस्मिँल्लीनं भवति सामरम्॥
नारायणः परो देवो सर्वरूपो जनार्दनः॥ १४॥
त्रिधात्मानं स भगवान्ससर्ज परमेश्वरः। रजस्तमोभ्यां युक्तोऽभुद्रजः सत्त्वाधिकं प्रभुः॥ १५॥

57 नमो हिरण्यगर्भाय हरये शङ्कराय च।
वासुदेवाय ताराय सर्गस्थित्यन्तकर्मणे॥ २२॥
सर्गस्थितिविनाशाय जगतो योऽजरामरः।
मूलभूतो नमस्तस्मै विष्णवे परमात्मने॥ २४॥

58 वैराग्यं ब्रह्मणो वक्ष्ये तमोभूतं समासतः।
नारायणोऽपि भगवान्द्विधाः कृत्वात्मनस्तनुम्॥ १५॥
ससर्ज सकलं तस्मात्स्वाङ्गादेव चराचरम्।

It is perhaps due to this reason that Appe. J. A. Dubois thought[59] that in the books of Hindūs there was a mere tissue of contradiction relating to the Trimūrti and the absurd details which were related in connection with each other are even more inconsistant. However, after explaining the word Trimūrti he states that this union of persons is the allegorical symbol of the existence of things created, which can neither be produced nor preserved without agreement and sanction of these three divinities. In the same manner J. N. Farquhar opines[60] after examining the origin of Trimūrti both in its theological and philosophical aspects based on Maitr. Up. (iv. 5. 6; v. 2), that since each sect identified its own god with the Supreme Brahman, the Trimūrti has a distinct form in each.

The MP. contains a phrase "Ekā Mūrtis Trayo Devāḥ", (quoted by J. N. Farquhar) which also suggests the same thing. In short, it seems that at the time of the Purāṇas the idea of Trinity was firmly established in the minds of people and the need of the times invented stories, of course, based on traditions, so that each one feels sure about the power of his god. The idea behind it was to express the synthetic mind which developed right from the Rgvedic times. The various functional contradiction that are found here and there, prove only the Almighty nature of each god. Later on the idea was firmly established with the story of Dattatreya in the Mār. P. and in other Purāṇas.

*(v) Classical Literature*

Classical literature contains the triad in the words of its most prominent masters. Kālidāsa in Kumārasaṁbhava (II. 4-15[61]; VII. 44[62]; X. 20-22[63]) and in Raghuvaṁśa (X. 16) refers to it. It is interesting to note that Kumārasaṁbhava (II. 4) is stated in connection with Brahmā, VII. 44 refers to Śiva, while Raghuvaṁśa (X. 16)[64] is. a prayer to Viṣṇu. The commentator Mallinātha in Kumārasaṁbhavam II. 4 quotes one more verse with

---

ततो ब्रह्माणमसृजद्ब्रह्मा रुद्रं पितामहः ॥ १६ ॥
मुने कल्पान्तरे रुद्रो हरिं ब्रह्माणमीश्वरम्।
ततो ब्रह्माणमसृजन्मुने कल्पान्तरे हरिः ॥ १७ ॥

59 Hindu Manners, Customs and Ceremonies, p. 542.

60 An outline of Religious literature of India, p. 148.

61 नमस्त्रिमूर्तये तुभ्यं प्राक्सृष्टेः केवलात्मने।
गुणत्रयविभागाय पश्चाद्भेदमुपेयुषे॥

62 एकैव मूर्तिर्बिभिदे त्रिधा सा सामान्यमेषां प्रथमावरत्वम्।
विष्णोर्हरस्तस्य हरिः कदाचिद्वेधास्तयोस्तावपि धातुराद्यौ॥

63 निधत्से हुतमर्काय स पर्जन्योऽवर्षति।
ततोऽभानि प्रजास्तेभ्यस्तेनासि जगतः पिता॥
अन्तश्चरोऽसि भूतानां तानि त्वत्तो भवन्ति च।
ततो जीवितभूतस्त्वं जगतः प्राणदोऽसि च॥
जगतः सकलस्यास्य त्वमेकोऽस्युपकारकृत्।
कार्योपपादने तत्र त्वत्तोऽन्यः कः प्रगल्भते॥

64 नमो विश्वसृजे पूर्वं विश्वं तदनु बिभ्रते।
अथ विश्वस्य संहर्त्रे तुभ्यं त्रेधा स्थितात्मने॥

words Uktaṁ Ca (it is said) in support of the reference to the Trimūrti.[65] Similarly, Bāṇa's Kādambarī also invokes it.[66] Moreover, he definitely mentions Viṣṇu's trinity with Varāha and Nṛsiṁha faces on both sides as Viśvarūpa Viṣṇu with Nṛsiṁha-Varāha heads.[67] Later on the three verses, the two of Kālidāsa[68] and the one of Bāṇa,[69] were combined in a Ms. heading it to be a hymn to Trimūrti.[70]

The Mṛcchakaṭika of Śūdraka at the end of the sixth act refers to the same.[71] According to A. W. Ryder,[72] this verse refers to Trimūrti as he translates it as under: "May Śiva, Viṣṇu, Brahmā, three in one, protect thee, and the moon and the blessed sun; slay all thy foes, as mighty Pārvatī slew Śumbha and Niśumbha fearfully." It is doubtful whether we should regard this as referring to Trimūrti worship, as, besides the three principal gods, we have here, Sūrya, Candra and even Devī. However, it is worth consideration that all the prominent gods are invoked at a time in such an early period of Śūdraka.

K. P. Parab collects four verses on Trimūrti. First of these is from Kumārasaṁbhava II. 4, second is from Raghuvaṁśa X. 16 and the third from Kādambarī, while the fourth is from some unknown source. In this last verse besides distinct colour, abodes, goddesses, weapons and number of eyes of each god, functions and distinct vehicles are also referred to clearly and in the most restrained and poetic manner.[73] All these point to one thing that individual gods are nothing but several replicas of the same God and this must have gone a long way to check the jarring tendencies of the followers of different sects of later period. Thus, we get even at a late date, prayers to Parabrahma,[74] Śiva,[75] Viṣṇu,[76] describing them as performing the three functions of Creation, Preserva-

---

65 नमो रजो जुषे सृष्टौ स्थितौ सत्त्वमयाय च।
तमोरूपाय संहारे त्रिरूपाय स्वयम्भुवे॥

66 रजो जुषे जन्मनि सत्त्ववृत्तये। स्थितौ प्रजानां प्रलये तमः स्पृशे।
अजाय सर्गस्थितिनाशहेतवे। त्रयोमयाय त्रिगुणाय संनतिः॥

67 *Cf.* Cat. of Brahmanical Images in Mathurā Art, Preface.

68 Kumārasaṁbhava. II. 4; Raghuvaṁśa. X. 16.

69 Bāṇa's Kādambarī.

70 ASI. 1913-14, P. 277.

71 अभयं तव ददातु हरो विष्णुर्ब्रह्मा रविश्च चन्द्रश्च।
हत्वा शत्रुपक्षं शुम्भनिशुम्भौ यथा देवी॥

72 HOS. P. 177.

73 श्यामश्वेतारुणाङ्गा जलधरणिधरोत्फुल्लपङ्केरुहस्था।
मोमासावित्र्युपेता रथचरणपिनाकोग्रहुङ्कारशस्त्राः॥
देवा द्वित्र्यष्टनेत्रा जगदवनसमुच्छेदनोत्पत्तिदक्षाः।
प्रीता वः पान्तु नित्यं हरिहरविधयस्ताक्ष्यंगोहंसपत्राः॥

74 लोकत्रयस्थितिलयोदयकेलिकारः
कार्येण यो हरिहरद्रुहिणत्वमेति।
देवः स विश्वजनवाङ्मनसातिवृत्त-
शक्तिः शिवं दिशतु शश्वदनश्वरं वः॥

75 जगत्सिसृक्षाप्रलयक्रियाविधौ
प्रयत्नमुन्मेषनिमेषविभ्रमम्।
वदन्ति यस्येक्षणलोलपक्ष्मणां
पराय तस्मै परमेष्ठिने नमः॥

tion and Destruction. This synthetic outlook has its highest peak in the popular verse[77] where all kinds of knowledge and sects are attributed to one source.[78]

### *(vi) Trinity: Philosophical Interpretation*

We shall now examine the various views regarding the antiquity of the concept of trinity expressed by different scholars. Keith is of the opinion that the concept is a very old one in India and equally old in Mesopotemia[79]; yet there are opinions that the concept of the union of three highest gods forms no part of epic belief[80] and it was not in vogue until the advent of the Purāṇic period[81] or 'perhaps long after the establishment of idolatry in India'.[82] There are some who think that the conception is as ancient as Ṛgveda[83] or even Pre-Ṛgvedic with[84] or without[85] its philosophical meaning and this Vedic literature, which contained the germs of the idea,[86] developed later from the idea of uniting the gods, seen right from the time of the Harappa Culture,[87] to that of the Vedas,[88] Upaniṣadas,[89] epics,[90] Harivaṁśa,[91] Purāṇas[92] and finally in the time of Kālidāsa it was firmly established.[93]

It will be seen from the above-mentioned opinions that the scholars differ only about concept of the word Trinity. Trinity does not mean the group of three principal gods namely Brahmā, Viṣṇu and Śiva only; it connotes widely and one is free to interprete the Vedic hymns as well as other important literary passages for the concept of Trimūrti, and its philosophical meaning. We shall see, later on, how such attempts were made by scholars. At present it may be noted that the antiquity of the concept of Trinity worship is accepted by almost all scholars though the triad may form different groups

---

76 नमस्त्रिभुवनोत्पत्तिस्थितिसंहारहेतवे।
विष्णवेऽपारसंसारपारोत्तरणसेतवे॥

77 यं शैवाः समुपासते शिव इति ब्रह्मेति वेदान्तिनो
बौद्धा बुद्ध इति प्रमाणपटवः कर्तेति नैयायिकाः।
अर्हन्नित्यथ जैनशासनरताः कर्मेति मीमांसकाः
सोऽयं नो विदधातु वाञ्छितफलं त्रैलोक्यनाथो हरिः॥

78 All these are quoted from SRB.

79 Keith quoted by J. Marshall, Mohenjo-Daro and Indus Valley Civilization, p. 53.

80 Epic. Myth. P. 231.

81 Natesh Aiyar, ASI. 1913-14. P. 277.

82 Abbe. J. A. Dubois, Hindu Manners, Customs and Ceremonies, p. 543.

83 Bhattacharya, as quoted in RI. Kar. Vol. I., p. 66.

84 RI. Kar., p. 39.

85 J. Marshall, Mahenjo-Daro & Indus Valley Civilisation, p. 53.

86 D. R. Patil, Cultural History from VYP., p. 190.

87 A. P. Karmarkar, BK. P.I., p. 323 & Marshall, p. 53.

88 Vedic Myth. p. 5.

89 Furquhar J. N. An outline of Religious Literature of India., p. 148 also cf. HDS. Part II.

90 C. V. Vaidya, Epic India.

91 D. R. Patil, Cultural History from VYP. p. 190.

92 Bhattasali. Iconography of Buddhist and Brahmanical Sculpture in Dacca Museum, p. 74.

93 Cultural History from VYP. p. 66.

according to them. Surely, 'an image is the product of a definite religious need and remains to posterity the best visible symbol of the religious convictions and outlook of its worshippers.'[94] This kind of definite religious need regarding the image, anticipates its concept. We shall see later on that such sculptures of Trimūrti are found all over India in the remote past.

Now as regards the question of idolatry Shri Khare[95] opines that it was current about 200-150 B.C. with certainty; for in the Mbh. Vana Parvan 82-84 there are references to the idols of Mahākāla, Dhūmāvatī, Triśūlapāṇi and such others. Moreover, we know from the Mahābhāṣya of Patañjali that temples dedicated to Keśava, Balarāma and Dhanapati Kubera came into existence in the 2nd century B.C.[96] Macdonell[97] further adds that 'most probably it must have been also known to Pāṇini, a century earlier than Patañjali; while "it is certain", says D. B. Diskalkar[98], that images on stone began to be made on a large scale in the Kushan period, specially, in Mathura district and in the Gandhar country round about Peshavar."

Different views are propounded by scholars regarding the question of the first trinity of its kind. Sir John Marshall put forth the following hypothesis.[99] In historic times the type of Śiva's trinity (*i.e.* Śiva without Brahmā and Viṣṇu) was not a common one and it may have been produced under the influence of Trimukha images representing the triad. "It is more likely" in the words of Marshall, "that in the first instance the god was provided with a plularity of faces in token of his all-seeing nature, that these images afterwards suggested the trimūrtis of Śiva, Brahmā and Viṣṇu, and that the latter in their turn subsequently inspired such images as those referred to above." (*i.e.* of Śiva without Brahmā and Viṣṇu)

A. P. Karmarkar, writing on the Purāṇic cosmogony, maintains[100] that as Śiva's trinity is found on some seals of Mohenjo-Daro, "there is every possibility of the above representations indicating the exact nature of the three cosmogonic functions of the god – a fact which is conveyed by the later idea of the Hindu Trinity consisting of Brahmā, Viṣṇu and Śiva." He supports his view by quoting the illustrations of Kushano-Sasanian coins on which Śiva is found standing by the side of Nandi[101]. Similarly J. N. Banerjee thinks[102] that at an early date there must have been a feeling of jealousy and rivalry between the sectarians and this inspired many combinations of gods giving prominence, of course, to their own god, and later on gave rise to later representations of Brahmanical triad Brahmā, Viṣṇu and Śiva. Thus, we see a definite effort towards repproachement in the icons such as of Hari-Hara-Pitāmaha, Hari-Hara and so on, after having experienced the bitterness expressed by icons of Ekapāda, where prominence is given

---

94 Dr. V. S. Agrawala, Cat. of Brahmanical Images in Mathura Art Museum, Preface.

95 Mūrti Vijñāna p. 17.

96 प्रासादे धनपति-राम-केशवानाम् – II.2.34

97 JRAS, Jan. 1916. p. 125.

98 Journal of the United Provinces Historical Society, Jan. 1932 Vol. V. Part I, p. 19

99 Mohenjo-Daro and Indus Valley Civilisation, p. 55.

100 BK. Part I. p. 324.

101 For details cf. RI. Kar., Vol. I, pp. 66 ff.

102 DHI, p. 231.

to their own god by sectarians. Karmarkar notes[103] that the sectarian feelings during the period of the Mbh. had become rampant, and so besides Śiva, the two deities Viṣṇu and Brahmā attained a unique prominence. Edward Moor (quoted by P. Thomas: Epics, Myths and Legends of India, p. 9) noted this and wrote that 'in the obvious arrangement of the three grand powers of the eternal one, Creation and Preservation precede Destruction; this is the relative and philosophical rank of the Triad, but not always theological or sectarian station for Śaivas exalt Śiva and Vaiṣṇavas Viṣṇu". A. Barth takes[104] this idea of trinity as 'a solution midway between the ancient orthodoxy in its final form and the new religions'. He further adds that, it is, at the same time, a most considerable attempt which has been made to reconcile these religions to one another. It is interesting to note that this tendency of reconciling is shown by our great poet Kālidāsa. We see that the exploits of the family of Raghu in which those of Rāma (Viṣṇu) are the most important, open an invocation of Śiva, while the Kumārasaṁbhava, which is a story of Śiva, contains an elaborate prayer to Brahmā.[105] In fact, Kālidāsa seems to have the idea that individual gods are nothing but several aspects of the same god. The same is suggested by Pandit Benode Bihari Vidyavinode of the Indian Museum (quoted by B. C. Bhattacharya, Indian Images Part I. p. 4) that this blending of the principal gods of Hindu Pantheon is a sort of compromise of the sectarian beliefs of the people.

It has again been suggested that the so-called Trimūrti images, perhaps, represent the Sun as the one representative of the three gods.[106] The Brahmā, Viṣṇu, (Sūrya-Nārāyaṇa) and Śiva being all directly or indirectly recognised to be identical with the Sun, there is every possibility of the Trimūrti figures representing the Sun-God. Rao Bahadur Hiralal in his article on Trimūrtis in Bundelkhand agrees[107] with Krishna Shastri in this point and illustrates the Sun icons having three faces. However, Krishna Shastri sees another possibility of taking Trinities, especially from Tiruvorriyur and Tiruvanaikkal, as to symbolise the expanded significance of the Śiva Liṅga. As regards the motive, he remarks that according to Śiva Rahasya all gods at the end of creation find their resting place in the Liṅga, Brahmā being absorbed in its right, Janārdana in its left and Gāyatrī in its heart.

Hopkins taking the threefold fire,[108] seen in Agni. Vidyut and Sūrya, con- cludes that the first triad is that of fires; and Dr. Saletore has tried[109] to take the Mohenjo-Daro seal as representing Agni. Probably, keeping this in mind, Cyclopaedia of India (Vol. VII, p. 935) refers to the symbols of the trinity as Time, Water and Fire of Brahmā, Viṣṇu and Śiva respectively. Thus Sūrya represents time, Vidyut, the water and Agni, the fire. But here the equation will become like one applied to later gods. Brahmā: Sūrya, Viṣṇu: Vidyut and Śiva: Agni. Here it may be noted B. C. Bhattacharya's similar equation Agni:

103 RI. Kar. p. 65.

104 RI. Bar, p. 179.

105 India in Kālidāsa by B. S. Upadhyaya, p. 315.

106 ASI. 1913-14, p. 278.

107 IA. Vol. 47, p. 126.

108 He even quotes from the Epic that Agni is a maker, sustainer and destroyer (त्वं कर्ता चान्त एव च त्वं धारयसि लोकाँस्त्रिन). Epic. Myth. p. 231.

109 New Review, 55. X. 1939.

Brahmā, Vāyu: Śiva and Sūrya: Viṣṇu. Bhattacharya's reasons are as follows: Agni and Brahmā are described as being of red colour and holding Kamaṇḍalu; Vāyu is young in appearance and so Rudra is to be represented as of 16 years of age. Moreover, the deer is the symbol of both. Sūrya is Viṣṇu as a form of Āditya. Coomaraswamy, however, takes Śiva: Agni, which seems probable.

In this way we find many reflections on the plausible philosophical meaning underlying the idea of trinity. This body of ours is a temple of the Divine. If the image is looked upon as only a symbol or manifestation of the Divine, which is worshipped through the image, it becomes the worship of the right type that lifts the worshippers to the height of the Divine. The great soul, the cause of the universe, has three forms, the highest that is immoveable, the second that brings this universe into being and the third that is seated within the heart of man.[110] This is, perhaps, the reason why it is said[111] that in the case of an Indian, Trimūrti and such other uncommon figures have their importance as religious objects, which intensify the adoration and devotion by the very fact of limbs and weapons.

Mr. Havell[112] interpretes the allegory regarding the meaning of Trimūrti as the "apparent movement of the Sun round the earth of which the Cosmic Cross was the symbol of the ancient Aryan world. The four points of the cross indicated the position of the Sun at mid-night, sunrise, noon and sunset respectively". But B. C. Bhattacharya opines that this is all confusing in the extreme.[113] Moreover, the triad lost its meaning and rather conveyed the four movements.

Here it is worth noting that similar attempts are made by many to connect the movement of the Sun, with regard to the three steps of Viṣṇu. Some scholars like Aurṇanābha and many European scholars of the modern times take it as course of the Sun-rising, culminating and setting; while others like Śakapūṇi, Bergaigne, Macdonell and others with a support from younger Vedas, Brāhmaṇas and post-vedic literature take the three steps of Viṣṇu as representing the course of the solar deity through the three divisions of the universe.[114]

Abbe J. A. Dubois after examining the view of modern writers regarding these three principal gods of Indian trinity summarises their views as follows: They have asserted that these gods are nothing else but three principal deities of the Greeks and the Romans under different names. The equation according to them is as follows: Brahmā-Jupiter, Viṣṇu-Neptune and Śiva-Plato. No doubt, Jupiter is the creator of all things, Neptune is connected with water and Śiva and his devotees with Śaṅkha and Plato, the glooming god of hell, the Lord of Shades and Lights; but all these are not convincing for even the essential features are not common to both the triads. So even Dubois (p. 545) is not drawing any conclusion regarding the question as to who borrows from whom and tries to solve the origin of trinity-concept in somewhat novel way. It is through earth, the common mother of all beings, that everything subsists in nature. She is, therefore,

---

110 Mbh. Udyoga Parvan. Ch. IV.

111 IHQ. Vol, XVI. p. 524 ff.

112 Ideals of Indian Art, P. 68.

113 Indian Images, Part I, P. 6.

114 Vedic Myth. P. 37 ff.

regarded as the divine creator, Brahmā. But what could the earth do without water? It is water which gives life, preserves and causes growth of everthing that has life or vegetables. It was, therefore, regarded as divine preserver *i.e.* Viṣṇu. Fire, in penetrating the other two elements, communicates to them a portion of its energy, develops their properties, and brings everything in nature to that state of growth, maturity and perfection which would never be arrived at without it. When it is in its free and visible state, this active agent of reproduction destroys all by its irresistible power and it is to this formidable power that it owed its title of god destroyer, that is to say, Śiva. The combination and harmony of all these three was indispensable to the production and reproduction of all secondary bodies. 'This worship of three elements (*viz.* Earth, Water and Fire)' says Dubois, 'is not my own theory, but if we look to the chapter about Sandhyā, we can find the direct worship of these elements while the two others, air and ether, are almost forgotten.'

In this way we get many reflections on the possible meaning of the idea of Trinity. To start with, Barth[115] sums up the idea behind Trimūrti thus: "The Brahman, the Absolute manifests himself in three persons, Brahmā, the creator, Viṣṇu, the preserver and Śiva, the destroyer. It is in them that he becomes capable of actions and that he partakes of the three 'qualities' of goodness, passion and darkness the subtle principles that pervade everything and in which the Sāṁkhya philosophy sums up the energies of Nature. Each of these persons is represented by one of the three letters a, u, m, the combination of which forms the sacrosanct syllable OM, the symbol of the Absolute[116]". While B. C. Bhattacharya[117] raises a point that the allegorical meaning of the Trimūrti has been, in many cases only touched but not clearly worked out. In fact, the three gods represent one Mūrti taking three forms in the act of creating, preserving and destroying.[118] He suggests another possibility also of these forms referring to the three stages of life, childhood, youth and old age. "The idea of the Trimūrti sculpture", he says, "must have been drawn from the main periods of the Aryan life, viz., those of the Brahmacārī, Gṛhastha and Saṁnyāsī or Yati. Brahmā is surely a god having features of a Brahmacārī. He holds a Kamaṇḍalu, puts on Kāṣāya cloth, carries Vedas, all of which are requisites of a young Brahmacārī. Viṣṇu with his dress, ornaments, attendants, represents a householder, enjoying, working and flourishing. The image of Śiva in the like manner, with his tiger's skin, Jaṭā and trident, represents the life of a Saṁnyāsī. This is the psychological basis behind the idea of Trimūrti, while metaphysically it represents the three great principles *viz.* Sattva, Rajas and Tamas. The physical explanation may be applied to the three time-divisions of a day viz. morning, day and evening while mythologically they represent creative, preservative and destructive aspect of the Absolute.

---

115 RI. Bar. pp. 180-81.

116 Govindacharya Swamin (IA. Vol. 57, p. 179) takes this Om as Vedāntic trinity *i.e.* trinity in Vedānta. He explains it as thus: A: Satyam, reality which is god; M: Soul and U: Interlinking power between god and soul.

117 Indian Images, Part I. p. 5.

118 एकमूर्तिरपि मिन्नरूपिणी या जगज्जननपालनक्षये।
quoted by Gaṅgeśa in his Śabda-Tattva-Cintāmaṇī.

Dr. Radhakrishnan[119] construes the meaning in a somewhat different way. He says that the qualified body of the Absolute (Saguṇa Svarūpa) is the triple confluence of knowledge (Jñāna), love (Prema) and right conduct (Sadācāra). This is the reason why he becomes the creator, uplifter and the judge of the universe. Viṣṇu, being the love incarnate upholds the world while Śiva being Almighty gives judgment and these three *viz.* Brahmā, Viṣṇu and Śiva are not different personalities, but are the different phases of one and the only Absolute, viewed according to their different activities.

---

[119] The meeting of Religions (धर्मोनुं मिलन), p. 85.

CHAPTER II

# Trimūrti in Sculpture

Thus the idea of trinity has been very old in India and elsewhere.[120] This idea is represented in sculpture also, of course, in many different ways. Hindu iconography has its own peculiarities. We get Dhyāna Mantras regarding the deities, in the books on Hindu iconography. But the question about the relation between the Dhyāna Mantras and icons is very difficult to solve. We have referred to the view of Dr. Agrawala that the image was the product of a definite religious need of the people. But the question of Dhyāna Mantra is a different one, in the sense that it is supposed to put Dhyānas in a stereotyped way. We get many icons that do not follow the respective Dhyāna Mantras either wholly or partly. At times we get such icons that partly follows the Dhyāna Mantra of the deity in question or follow other Dhyāna Mantras in other respects. In this way, there is always a difference regarding either heads or hands or symbols. This, however, does not make a great difference. God has in a way no form, but from another point of view He can take any form. He assumes shape according to the attitude of devotees. Moreover, it is possible that with the march of time some icons might have been buried under the earth or lost for ever. Perhaps, such icons, if found, would have thrown more light on the subject. The same principle may be applied to books on iconography. Till then we have to remain content with the available material.

The idea of trinity is represented in sculpture by icons of three-headed figures in many different ways according to the beliefs and religious needs of society. Thus right from the third century upto the 17th century leaving aside the seal found at the Mohenjo-dero, we see the trinity icons represented in several ways. They are as follows:

Firstly, actual trinity sculptures, *i.e.* the three principal gods of the Hindu pantheon *viz.* Brahmā, Viṣṇu and Śiva blended into one either separately on different niches or having one nich or the figure having three heads showing the triple nature through their characteristic marks. Secondly, we see the actual temples, having three shrines dedicated to the principal gods. Sometimes such shrines become unique pieces of sculpture in architecture. In such cases the temple itself becomes the trinity. Thirdly, we come across icons giving prominence to one of the principal deities, *e.g.* Śiva is given a prominent place in many icons from the South. In the same way Viṣṇu and Brahmā are given due honour the devotees of different times according to their religious ideas. Many times Brahmā is substituted by the Sun-god. Moreover, there are some cases where triple nature of the Sun-god has taken shape at the hands of artists, thus proving the sun-worship of the Sauras. Lastly, it is seen in the icons of Dattātreya who is considered an incarnation of the trinity in general and of Viṣṇu in particular. The last mentioned icons are met with under another name of Hari-Hara-Pitāmaha. It is interesting to note here that even the three principal goddesses *viz.* Pārvatī, Lakṣmī and Sarasvatī, the consorts of Śiva, Viṣṇu and Brahmā respectively, are also represented in sculpture in a triple form. In all these ways, in whatever form the triple nature of the divine is

[120] Prof. Kirfel in his "Die dreikoepfige Gottheit" has shown that the conception of a three-headed god had a very wide distribution in the Mediterranean races. Cf. Presidential address (p. 4) of Dr. N. P. Chakravarti, Indian History Congress, XVII Session, 1954.

formed, one taing is common that it represents the creative, preservative and destructive aspects of the god concerned. In short, it is the triple aspect of the Absolute oat is aimed at. The principle behind it seems to be that all the aspects are from one single source and it is the work of the Absolute. Men may give that Absolute any name and represent Him in any form.[121] In India it is common that a devotee regards his god as the highest deity and the same has happened in this case.

Now the question that naturally arises from all these forms is that which pertains the primitive type of trinity. The problem is rather difficult and requires critical examination that will be taken up at a later stage. For the present we shall examine the abovementioned groups of trinity and their icons.

Let us first take up the case of Trimūrti temples. Such a temple is met with at the foot of Anaimalai Hills in the Koimbatur Dt. in South India. The place is called Trimūrti Kovil or temple. It is in the Udumalkotta taluka in the district of Koimbatur. "Here the Trimūrti itself was a temple and a remarkable object", says M. J. Walhouse.[122] It has all the look of extreme antiquity and was regarded by natives with awe. The figure indistinctly grown Tipon the great boulder overlooking the Koimbatur circle indicated three figures – it is doubtful whether it was united or not. About this figure Walhouse remarks that the group certainly bears some resemblance to the ordinary presentation of Buddha seated between two attendants. But such Buddha figures are never worshipped, while in the case of the Trimūrti Kovil the case is just the reverse.

In the same way, comparable to the Trimūrti Kovil, we learn about a remarkable hypoethral temple in the hill tracts of Orissa. It exhibits an open circular temple or enclosure of plain cut stone externally, while the interior of the wall is occupied by niches. In the centre, in front of the single doorway is a shrine or Maṇḍapa covering a slab, on which is carved in relief a sitting figure, with the right foot on an elephant and the left on a bullock. The figure appears to have three faces, the left hand having a lotus and the right hand a sceptre (?). Other details are not available.

There appears to be a considerable resemblance between the two abovementioned temples. The Orissa temple is evidently much larger and more important, but the other one, so much further to the south, is situated in a locality of old and equally wild, and even now sequestered and remote. The circle of images with faces turned inwards corresponds with the open circular temple or enclosure of the plain cut stone in Orissa.

The third temple is situated at Parbadi, in Saurastra of the Gujarat State. It is an interesting old triple shrined temple. Above the doorways we meet with Gaṇeśa indicating Śaiva worship. The hall was common to all three shrines as was usual in the three shrined temples. They were dedicated to Śiva, Viṣṇu and Sūrya or Brahmā respectively. Moreover, around the main temple were four smaller shrines, thus forming with main a Pañcāyatana, a group. It is worth noting that the shrine had the same pattern as that of Navalakha at Sejakpur and those at Anandpur and Chaubari.

---

121 Cf. एकं सद् विप्रा बहुधा वदन्ति। ṚV.I. i.64.46

Cf. also एकं सन्तं बहुधा कल्पयन्ति। ṚV.X. 114.5.

122 IA. Vol. III. P. 35.

Another Trimūrti temple is referred to in Mandagappattu Inscription of Vichitra-Chitta.[123] On a small hill near Mandagapattu in South India is cut out a shrine on the facade of which is engraved an inscription. The shrine has at its back end three niches, which are dedicated to the gods Brahmā, Īśvara and Viṣṇu respectively. A photograph of the front view of the shrine appears in Pallava Antiquities Vol. I. PI. XXXIII by Mons. G. Jowvean Dubrenil.

Lastly, there exists a Trimūrti cave at Mahabalipuram, in South India. The so-called Trimūrti Maṇḍapa is a cave temple near the "Gopi's churn". It contains three cells. The central one has a relief carved on the back wall representing Śiva standing with four-arms. In one of the right hands he holds a hatchet (broken) and in one of the left hands rosary (standing up). The two other hands are broken. There are four attendants two crouching at his feet and the other two gaṇas flying. In the cell to the proper left is Viṣṇu, four-armed. In his upper right hand he holds a wheel, in the upper left a conch (broken) while the other two hands are empty. We again notice four attendants. About the proper right cell there are two opinions among scholars. Dr. Vogel[124] in his Iconographic Notes on the seven Pagodas identifies the figure with Brahmā, The figure is standing four-armed holding a flower in his upper right hand and a ring in his upper left while the remaining two are empty. Shri T. A. G. Rao comments while writing a foreword note to the inscription of Vicitracitta[125] that the cell which is supposed to have been dedicated to Brahmā is occupied by a figure which has only one face. The figure of Brahmā, according to Āgamas, ought to be always shaped with four faces, and in practice also we find that three faces are always shown in sculpture, the fourth being supposed to be at the back of the figure. Prof. Jouvean Dubreni thinks that the cell contains the figure of Subrahmaṇya. He argues that the figure has only one head and not four and the god Subrahmaṇya in his Brahma-Śāstā aspect is superior to Brahmā whose pride he put down by exposing his (Brahmā's) ignorance of the Vedas. The people of Mahabalipuram must have thought it more preferable to put Brahma-Śāstā than to put Brahmā. Moreover, he points to the fact that the trinity of Śiva, Viṣṇu and Subrahmaṇya is still existing. Lastly he quotes Shri T. A. G. Rao (Vol. II, Part II, p. 439) regarding Dhyāna Mantra of Brahma-Śāstā. But our figure, which has given rise to a controversy, has a ring and a flower while Brahma-Śāstā must have a Kamaṇḍalu and Akṣamālā while the other hands must have Abhaya and Varada poses. Moreover, a double chaplet of Rudrākṣa beads is on the chest of the figure and not in the hands. It thus presents some difficulty for identification. H. Krishna Shastri takes the figure as that of Brahma-Śāstā on the ground that behind the rock bearing the Trimūrti shrine are executed the figures of a peacock, an elephant and a monkey carved in half relief. A peacock is the characteristic vehicle (Vāhana) of Subramaṇya and an elephant is connected with the temples of Brahma-Śāstā. But he further shows another possibility of taking Brahma-Śāstā figure representing Sun-god on the analogy of the temples of Traipurūṣadeva which are dedicated to Sun, Śiva and Viṣṇu. Any way, here, there is a depiction of trinity. All the three figures have one of their left hands resting on the hip and right hand

[123] EL Vol. XVII, P. 14.

[124] ASI. 1910-11, P. 58.

[125] El. Vol. XVII, P. 14.

raised. Three figures are reproduced by Dr. Vogel on pl. XXX of ASI. 1910-11 with a note that on the plate Viṣṇu is placed in the centre, whereas in reality the central cell is occupied by Śiva.

Regarding its date Dr. Vogel remarks that though the temples of this group are the prototype of the elaborate edifices of the 16th and 17th centuries, the debased images which decorate these later buildings are derived from the single forms of the 7th century as exemplified on the Pallava Temples of Madras coast.

There are epigraphic records which refer to the temples dedicated to Traipuruṣadeva in the Mysore district.[126] The evidence thus clears the idea regarding the trinity worship in many parts of India and had been sponsored and even financially supported by royal dynasties of the time.

We now come to Trimūrti icons which either happen to be the main god at one time in a temple or some such as carved in the centre of it. One of such figures is found in a village named Maḍhiā (about 35 miles northeast of Damoh and about 80 miles from Khajurahā) in the old Panna State. This is a figure of Viṣṇu wearing shoes, and happens to be a Trimūrti carved in the centre of the door of a ruined temple. The figure is six-handed. It holds in its left hands, a Triśula (trident) in one hand and a lotus in the second hand, the third being open, with the thumb bent towards the centre of the palm. The right hands hold a lotus in one, a Mṛgāṅka (deer symbol) in the second, the third being broken. These symbols show what deities are combined in the Trimūrti, the Triśula and Mṛgāṅka being symbols of Śiva, the Lotus of Viṣṇu and the open hand with thumb bent of Brahmā. In the left corner is carved the figure of a bull and in the right that of Garuḍa, but the Haṁsa (Swan) the vehicle of Brahmā is not found represented there. This piece of sculpture has other things of interest also. Trimūrti is the central panel on each of which there is one separated by figures of gods and gcdesses. In the right panel are caved Śiva and Pārvatī and in the left Viṣṇu and Lakṣmī. The intervening figures between the panels consist of two rows of gods and godesses – the first row representing eight godesses (Aṣṭā Mātaraḥ) five being depicted on the right and three on the left with a figure of Gaṇeśa at the end, and the second row contains eight figures of Viṣṇu, four on each side of the central panel. Below this there is a second row of panels with Viṣṇu and Lakṣmī placed in the centre. The right side of panel has the figures of Brahmā and Brahmāṇī, and the left one those of Śiva and Pārvatī. The intervening place between the central and the side panels is occupied by nine planets four being represented on the right side and five on the left. Rai Bahadur Hiralal[127] takes the period of Khajurahā temple of Viṣṇu's trinity *i.e.* 10th century A.D.

Fergusson and Burgess notice some Trimūrti icons mostly seen on the back wall of the temples. The famous Kailāsa at Elura, on the back wall of the shrine, in a very low relief, contains a grotesque Trimūrti. This may be either Trimūrti or the bust of Śiva with three faces representative of the three phases of his supposed character as Brahmā, Viṣṇu and Rudra.[128] In the same way the same source informs us that on the back aisle of the cave are a series of pretty large sculptures in which the fourth one depicts

[126] *Cf.* IA. Vol. VIII, 22-23.

[127] IA. Vol. 47, p. 136 ff.

[128] The cave temples of India, p, 446.

Trimūrti. This Trimūrti is represented by three figures. In the centre Śiva, four armed, with trident and cobra, bull on his left and an attendant on right; to the left of Śiva, is Viṣṇu and to the right a three faced Brahmā.

Both the above-mentioned authorities further take note of smaller shrines at Elura, about a quarter mile farther north of Milkmaid cave, and on the sides of the stream. These smaller shrines have Trimūrtis on the back walls, with round (instead of square) Śāluṅkhās for the Liṅgas, a pretty sure sign of their later date. Moreover, Ankai-Tankai Brahmanical caves (four or five miles south from the Railway station of Chandwar near hill called Ankai) which are three in number, contain a Trimūrti on the back of the wall of the first shrine, somewhat of the style of those in the small caves at Elura. Regarding the date Burgess and Furgussion are of the opinion[129] that it is a very late cave probably of the 10th or 11th century.

Similarly, Karuśā caves, near Karuśā village, 43 miles east of Dhārasinwa, in the South-West of the old Nizam territory, has a Trimūrti in the shrine on the back wall, Śiva in middle, Viṣṇu right and Brahmā left. In the same way we have in another shrine a triad though indistinguishable due to its decayed condition.

Shri M. B. Garbe draws[130] our attention to an ancient temple in Gadhi (Padhavli) where panels of sculptures adorn the interior part of it, where Śiva, Sūrya, the three principal gods of Hindu Trinity, and Kālī respectively make the Southern, Western, Northern and Eastern friezes. Here it is interesting to note that Śiva and Trimūrti are taken representing different directions. As temple has lost god and door-frame we cannot decide as to which it was dedicated, but it seems to belong to the 10th century A.D.

It is with the help of this and such other icons that Dr. J. N. Banerjee proved[131] that the Elephanta Bust of the so-called Trimūrti must be representing the Aghora, Saumya and Umā faces of Śiva. Padhavli sculptures has one of the faces faminine face.

In support of such hypothesis we get another icon[132] from Kanauj. The central figure is Śiva with the jaṭā and the third eye. He wears an ekāvalī and Nāga-Keyūra. The jaṭā is tied with a fillet in front of which is Cūḍāmaṇi ornament reminiscent of similar crest ornaments of the Kuśāna age. In his left hand, near the chest, he probably carries a Viṇā, now partly mutilated. The face on the right is terrific with rolling big eye-balls, a wide open mouth and the third eye. The crescent on the top of the jaṭā was probably meant for this head, which should represent Śiva in his terrific aspect (Rudra or Aghora). The symbol in the raised right hand near this face is indistinct. On the corresponding left side is the third head of this figure. It shows a beautiful round face, a pleasing countenance and probably represents a female face. The symbol held in the hand quite near this face is also indistinct. It is worth noting that an image from Kanauj has a Viṇā, which is neither seen in the Elephanta image nor in the Padhavli one.

The same Bulletin reveals another beautiful three-faced bust from Limbodarā, old Rajpipla State (now Broach District, Gujarat State). This bust is now transferred to the Baroda Museum (Fig. 12). It is carved from redish stone and though defaced, is one of

---

129 The Cave Temples of India, p. 480.

130 Archaeology in Gwalior, pp. 112-13.

131 Indo Asian Culture, Vol. IV, No. 1, p. 109.

132 Reproduced as fig. 11 in the Bulletin of the Museum and Picture Gallery, Baroda. Vol. X-XI, pp. 22-23.

the finest examples of sculptures of this type. The modelling of the faces with elongated eyes, broad forehead, wide cheeks etc. is typical of the early sculptures of the Western School and the specimen dates from C. latter half of the 7th century A. D. The left face is partly defaced which makes it impossible to decide whether one of the faces was a female.

There is a three-headed bust, lying on the banks of Narmadā river near Moṭīkoral (the last station on Miyagama-Koral Railway, in Gujarat State), which, it seems, has not attracted special attention of the scholars. The icon has three heads with Jaṭā on all the three, while there are only two ears, common to all the three, showing thereby the unity of all the three. They wear a roundshaped earrings. The image is slightly damaged. Traditionally it is known as either Mātā or Baliā Deva or Vaherāsura, and still it is an object of worship, though the bust lies exposed in the sands of the river.[133]

In the same way, a Trimūrti, 20" x 18" in size lies in Kāśīviśvanāth Mahādeva Temple at Karvan (Gujarat). It is also a bust just like of Moṭīkoral Trimūrti, having jaṭā on all the three heads slightly damaged. But we cannot come to any conclusion out of such images except that even in the Gujarat region the conception about the triple nature of the Absolute had long since been in vogue.

Shri T. A. G. Rao discusses the question of the Śiva trinity according to the Śaivāgamas. This trinity has two types; one consists of Maheśamūrti, which, according to the Śaivāgamas, is the fully manifested supreme Śiva and is the cause of creation, protection and destruction, while the other type is that of Trimūrti (Ekapāda or Ekanetra or Ekarudra). According to Aṁśumadbhedāgama these three names are synonyms and their description of the Ekapāda Trimūrti and the other forms of Trimūrti is found in the Uttara Kāraṇāgama while the figure of Maheśamūrti is described at some length in the Suprabhedāgama. It is stated therein that Maheśa should have five heads, out of which four alone should be visible, each of these faces should possess three eyes besides a mouth, a nose and a pair of ears and should have two legs and ten arms. Two of his hands are to be held in the Varada and Abhaya poses while the remaining four ones should keep the Śūla, Paraśu, Vajra and Khaḍga. The remaining left ones should have the Kheṭakas, Aṅkuśa, Pāśa and Ghaṇṭa.[134]

The complexion of this aspect of Śiva should be crystal clear having the lustre of the Sun but as cool as the dew or the moon. Maheśa must be clothed in white garments and should wear a white Yajñopavīta (sacred thread) and should be adorned with all ornaments. By his side should be the figure of Śakti also. It should have three eyes and four arms. On the head there should be Karaṇḍa Mukuta and on the person all ornaments appropriate to women. The waist should be slender, pelvis broad and the breasts high. In the two hands there should be Nīlotpala and Akṣamālā while the remaining two should be in Varada and Abhaya poses. She should be depicted standing on the same seat and under the same Prabhāvali as Maheśa on his left.

Ekapāda Trimūrtis are represented in four different ways. According to Uttara Kāraṇāgama one way is that it should be standing erect with one leg upon Padma Pīṭha

---

133 It is said that the icon was thrown in the midst of river but again it appeared on the same spot after the flood of a river being subsided, so the people have put it there.

134 EHI, Vol. II, Part II, p. 368 ff.

having three eyes and four hands, two of which should be in Varada and Abhaya poses while the other two in Taṅka and Śūla or Mṛga. On the head should be Jaṭā Mukuṭa. From this figure of Śiva, Viṣṇu from the left side and Brahmā from the right should emerge having Añjali pose of their two hands; while the other two hands of Brahmā must have Sruk and Kamaṇḍalu, and those of Viṣṇu, Śaṅkha and Cakra. There should be a single Prabhāvali for the three and Viṣṇu with Kirīṭa Mukuṭa. The Uttara Kāraṇāgama states further that Brahmā and Viṣṇu should be sculptured according to proportions (Tālamāna) prescribed for female deities.

Another way in which Trimūrti may be represented is that of Brahmā and Viṣṇu issuing from either side of a large Liṅga. Thirdly, all the three with their peculiar characteristics are standing side by side on three separate Padma Pīṭhas. Fourthly, there can be three shrines in a temple the middle one containing the Liṅga, the right Brahmā and the left Viṣṇu. Lastly, in a temple consisting of three contiguous shrines (triforium ) they may be set up as they were in the previous case. The central figure may also be Nṛtta or some other form of Śiva.

The illustrations of both the types of trinity *viz,* that of Maheśa and Ekapāda are met with in many varieties. Before going into the details, it may be noted that though Maheśamūrti represents the creative, protective and destructive aspects of Śiva, it has five heads, one of which should remain invisible according to the text of Śaivāgamas while one more is actually dropped again as usual in a four-headed icons (fourth supposed to be at the back side). Thus ultimately it has three heads. Moreover, it should have ten arms and the Śakti by his side. In both the types of trinity, Śiva has been given a prominent role.

The most discussed among these is the icon of Maheśa in the Elephanta cave near Bombay, the so-called Trimūrti, which has been depicted in the new postal stamps of the Government of India. Before going into the details of the bust, it is interesting to reproduce here the comparison made between the Elephanta bust and those of Elora, near Daulatabad, by Lt. Col. Sykes.[135] "In 1818 in the banks of a rivulet which falls over the face of Dumar Lena temple, dedicated to Liṅga, I met with numerous, small square excavations, in each of which was a Liṅga standing in the centre of the floor, and to my surprise and gratification, on the wall pointing the entrance, I found sculptured in alto-relief a bust with three faces, similar on all their numerous details of attire and ornament, to those now remaining of the Elephanta bust; and as many of these busts were quite perfect, there was a most legitimate inference, that the defective parts of the Elephanta bust had a similar correspondence. There was no room for future doubt or hesitation whether or not the bust was that of the Triad: the bust was not the bust of Brahmā, Viṣṇu and Śiva, but the bust of that popular divinity Śiva himself. The central face with its youthful placid air, the third eye in the forehead, the moon traced up in the cap of the right side, and a human skull in a similar manner on the left side all attributes of Śiva here probably represent him as the generator. On his left is a youthful face, which cannot be mistaken from its feminine traits to be other than that of a female, did not the bracelets on the arms, the looking-glass in the hand and the pencil for applying antimony to the eyelids, eyelashes, eyebrows, place it beyond doubt. Her head-dress is

[135] R. A. S. Old Series Vol. V, p. 81.

made up of the coils of the terrible Nāga or Cobra de Capella (Cobular Nāg), which is sacred to Śiva and the head of the reptile forms the top-knot. Here we have the Śakti or female energy of the god Śiva. In some of the busts it is doubtful whether the death's head belongs to the headdress of the centre figure or to the female. In case it belongs to the female, combined with Nāg it would identify her with Durgā. The face of the figure on the right is strongly furrowed and lined with traits of violence and passion ; but there is still the symbol of Śiva in the Nāg held up before the face, and the headattire corresponds with that of the central face. In one hand is held a dish, into which the mouth appears to be blowing or breathing. If the rosary and cocoanut in the hands of the central figure be indicative of preparations for sacrifice to the mystic union of liṅga and yoni placed on the altar before the bust, the proliphic source of all nature, then it may be that this face of Śiva, in his fabled character of breathing fire as the destructor, is supplying this requisite for the sacrifice. Whatever may be thought of these explanations it is at least shown that the bust of Elephanta and those of Ellora are not representations of the Hindu triad of gods – Brahmā, Viṣṇu and Śiva."

Shri J. N. Banerjee read a paper at Ahmedabad,[136] in which he discussed this point of Elephanta icon and in a letter dated 11-2-1955 he expressed his view that the icon was neither a Trimūrti (Brahmā, Viṣṇu and Śiva) nor a Maheśamūrti as suggested by T. A. G. Rao. Its left face is that of a female while the central and the right faces placid and frightful respectively. He takes the first face as that of Umā and other two as representation of Saumya and Aghora aspects of Śiva. Dr. U. P. Shah, while discussing a sculpture from Kanauj, reads[137] the possibility of the conception behind it as under. Śiva as supreme being has two aspects of Prakṛti and Puruṣa. His one half is male and the other half is female, However, he has raised and noted the difficulty in tracing the Saṁkhya conception in the district (*viz.* Kanauj) where the Pāśupata school predominated.

Shri T. A. G. Rao gives[138] the following reasons for taking this icon as Maheśamūrti. Firstly, there are no texts to be found in the whole of the Āgamic or Paurāṇic literature which agree with this piece of sculpture. Secondly, all the three heads bear Jaṭāmukuṭas which under no circumstances can represent Śiva who happens to be one of the members of Trimūrti, for his proper head-dress is kiriṭa-mukuṭa. Thirdly, Brahmā has always four faces and never one. So the supposition that one of the heads is that of Brahmā is also clearly untenable. Fourthly, descriptions of Trimūrti and the icons found thereon, are quite different from this piece of sculpture. Lastly, the icon is found among many icons representing Līlāmūrtis of Śiva such as Ardha-Nārīśvara, Gaṅgādhara and so on. Moreover, he thinks that icon has six arms because it has only three visible heads. Over and above these, there are different kinds of ear ornaments, which, he says, are sufficient proof against the sculpture being that of Trimūrti. The face on the left side has a mere serious look, curling moustaches and a beard, a human skull ornament in Jaṭāmukuṭa and a Sarpakuṇḍala as an ear ornament. The central face has in the ears Makara-Kuṇḍala. Rao takes this face as representing Sadyojāta while the former as Aghora. The remaining face has Śaṅkhapatra as its ear ornament. The hands keep cobra

---

136 Indian History Congress Conference, 1954.

137 Bulletin of the Museum and Picture Gallery, Baroda, Vol. X-XI, p. 23.

138 EHI, Vol. II, Part II, p. 382 ft

Abhaya Mudra pose or Akṣamālā, badly broken and Mātuluṅga while for other hands nothing can be said definitely.

Shri Natesh Ayyar compares[139] the Elephanta image with those from Anadra, from Baro in central India, from Barolli in Udaipur State and from Adbhuta temple at Chitorgarh. The first and the last, he says, bear almost the same attribute and the central figures in both are very much alike making due allowance for the difference in date. The Anadra representation in particular also possesses a striking resemblance to the Elephanta specimen in respect of the face to the proper left. From almost feminine technique of this face Mr. Havell argues[140] that it is meant to portray Pārvatī. To Shri Ayyar it is Viṣṇu in the role of the mother creation.

Shri T. A. G. Rao illustrates other icons which represent Maheśamūrti besides the Elephanta bust. The first is beautiful figure of stone lying in a field opposite a ruined Śiva temple at Milcheri near Kaverippakkam in the north Arcot District. Though damaged, it has four faces, three of which are seen in the photo. On the crown of the left face could be distinctly seen a big human skull and just below it is the hood of a cobra, whereas the middle head has a beautifully tied up Jaṭāmukuṭa ornamented with jewelled discs, flower garlands and inevitable crescent moon; at the base of this mukuṭa may be noticed a row of five or six spherical objects which appear to be the skulls composing a garland. The third eye is very clearly marked on the forehead of the central face. There are as usual Hāras, Udarabandha and Yajñopavīta. Close to the neck is also a Hāra composed of a snake. In the hands emblems are inferred such as Ḍamaru, sword, Khaṭvāṅga, Abhaya pose, Pāśa, Kheṭaka, Kapāla, something like fruit, and Triśūla or Paraśū. The icon had ten arms while it has the right and left faces pacific and middle terrific. The image is seen seated, having two legs in a comparatively rare posture. It belongs to the later Pallava period, perhaps, to the reign of Nandivarman, son of Dantivarman (about 8th century A.D.).

The next illustration is from Chitorgarh in the old Udaipur State and ( now Rajasthan state). Not a very fine sculpture of art, but with three faces left and the central one being of pacific and that on the right of a terrific type. The third eye is clearly seen in the centre of the forehead of all the three faces, and the figure bear Jaṭāmukuṭā on heads, right head having snakes and also a skull. Right face is that of Aghora as eyes are oblique and starring and mouth gaping, right hands carry one Sarpa Mudrā pose, another something like book and the third Akṣamālā while left hands carry Mātuluṅga, a Kapāla and a Sarpa.

In the same way Maheśamūrti is found near Gokak Falls in the Belgaum district. It is seated in Yogāsana posture and has four faces (three visible) and six arms. The front face is of the terrific aspect and the two side ones are pacific. The hands carry the Śula, Akṣamālā, Ḍamaru, fruit and some other objects not clear from the photo. Burgess notes[141] that on the door of a shrine there is an image of Lakulīśa and beside it there is an image of Sūrya with three-headed icon in question. This temple faces east and is of an earlier date than the big temple on the south.

[139] ASI. 1913-14, p. 278.

[140] Indian Allegory, Art and Architecture, pp. 6-8.

[141] Cave temples of India, p. 124.

We get one Liṅgodbhavamūrti, one of the twenty-five Līlāmūrtis of Maheśa from Haranath, Sikar, Rajputana belonging to Central Rajputana Museum, Ajmer (27037; 7508 E). It is of a limestone and belongs to the second half of the tenth century A. D. It gives a picturesque view as it were of the following story. In the universal night a Fiery Pillar appeared above the waters. Other than the pillar there was nothing; it had no beginning, no end. Brahmā flew into the Emprean and failed to reach its top; Viṣṇu dived into the depth of the sea and failed to find its bottom. The two great gods thereupon submit to its greatness and become the acolytes of the Fiery Pillar. The Fiery Pillar is Śiva, he reveals in its splender.

Trimūrti images represented under different names such as Ekapāda, Ekanetra, Ekarudra are illustrated[142] by Shri T. A. G. Rao. One such Ekapāda Trimūrti is from Jambukeśvaram.[143] The place is popularly known as Tiruvanakiwal and is two miles away from north of Trichinapolli. Śiva stands in the middle with Brahmā and Viṣṇu to the right and left respectively, with their Vāhanas – Swan, Bull and Garuḍa. Moreover, a yogī with Daṇḍa and Jaṭāmukuṭa is seen nearby praising the Trimūrti. It is said that, at one time, the deity was so powerful that devotees who were not pure in mind and body met with some kind of mishap and that to mitigate the fury of the deity Shri Śaṅkarācārya placed a Tāṭaṅka or Todu (ear-ring) with a disc (Cakra ) in her ears.

There is one such figure at Tiruvorriyur. Both the figures have Brahmā and Viṣṇu at the proper right and left sides of Śiva respectively. The difference between the two is that Jambukeśvaram figure has one-legged Śiva in the middle and Brahmā-Viṣṇu-figures have two legs, one of them in each figure is as if issuing from the legs of Śiva; while Tiruvorriyur figure has three legs one of each deity.

In opposition to this Śaiva view and with an equally strong Paurāṇic authority on their side the Vaiṣṇavas have similarly represented the Supreme God as Viṣṇu with Brahmā and Śiva emanating from Him. It comes from Nagalapuram.[144] But here Viṣṇu, the principal deity, unlike Śiva the principal deity of Ekapāda triad, is not one-legged but has two legs, though the features of the two other deities being issued out of it is common to both. The other difference is that Brahmā is on the left side of the principal deity, while at Jambukeśvaram He was on the right.

Trimūrti having three separate Padmapīṭha for each put together is also met with.[145]

Lastly we get separate shrines of each deity of a triad. We may cite at such temples found in the old Travancore State ( now Kerala State) especially Valiyachaliai temple at Trivendrum and temple at Tiruvallam. Rao notices that the triforium temples are common features of Chaukya Hoysala style of architecture (*eg.* Dakṣina-Kedāreśvara at Baḷigāmi, Somanāthapur temple and Kedāreśvara temple at Halebīdu). In all these temples we get two Liṅgas in two shrines while in the third Viṣṇu image, the two Liṅgas representing those of Brahmā and Śiva. For the photograph of Kedāreśvara temple please see EC. Vo. V of Hassan District.

---

142 EHI, Vol. II, Part II, p. 398 ff.

143 *Cf.* also Southern Indian Shrines, fig. 72.

144 Cf. EHI. Vol. I, Part I, Plate F, Fig. 2.

145 For details Cf. EHI. Vol. I, Part, 1, Plate LXXIV.

Furgusson and Burgess[146] notice three Trimūrti icons, most probably all the three representing Śiva in his triple form on the back wall of the shrines. One is at Monidabad or Jogai Ambā in the old Hyderabad territory; the other two at Nīlakaṇṭha and Milk-Maid cave at Elora. The last icon[147] has many features common to Elephanta bust, thus speaking of the production of the same age.

Henry Coussens notices one temple which is linked with the temple at Kont-Guḍi[148] having an inscription of 1169 A.D. In each of the three central bases of the ceiling before the shrine, is a finally carved image slab. That in the centre bears a representation of Śiva, that on the north of the centre has Viṣṇu upon Śeṣa and the southern bay is Brahmā. The image of these three deities occur in the panels of the ceilings of several of the oldest temples here. It is interesting to note that the figure presiding upon the door lintel is Garuḍa.

Shri Natesh Ayyar[149] refers to a triple headed-figure in cave No. 17a at Ellora, which holds in one of its hands a fruit, in another a gourd and in the remaining two a mirror and some other article, perhaps of toilet. Similar figures are met with in several other caves at Ellora to which the reference has been made earlier.

The oldest and the most interesting figure is the Trimūrti image in the Peshavar Museum.[150] It comes from a small village mound Akhun Ḍherī, situated about 12 miles north of Chārsadda, the ancient Penkelaotis or Puṣakalāvatī. The ancient city of Puṣkalāvatī is probably identified with the site known as Mīr Ziyārat or Balā Hiṣār at the junction of the Svāt and Kābul rivers in the Peshavar valley. It is of Gāndhāra style but not very distinctively so. It is unique as only example yet discovered in the part of the country. The probable date of the figure is about the beginning of the third century A.D., in other words, the reign of Vāsudeva Kuśāna. Khare and Coomarswami take this figure as that of Maheśa and not of Trimūrti, while Shri Natesh Ayyar considers[151] it as Trimūrti of Brahmā (left), Viṣṇu (right) and Śiva (middle). It has six arms and a bull behind it. Three of the attributes in hands are distinct, upper right holding Triśūla, upper left Ḍamaru and lower left Kamaṇḍalu. The god wears earrings, necklace, bracelets, sacred-thread (Yajñopavīta), Dhotī and a scarf covering only left shoulder. Traces of frontal eye of Śiva and of a devotee are seen.

This type of figure is very close to that of Vāsudeva's coin.[152] Its date is 185-220 A.D. It is made of gold and is collected by Museum of Fine Arts, Boston (No. 35. 469). On the reverse side Śiva, standing, three-faced, fourarmed, wearing Dhotī and Yajñopavīta. Lower right hand in Abhayahasta, upper right hand with Paśa, upper left hand with Triśūla, lower left hand with Kamaṇḍalu. Obverse has a king standing at the alter.

---

146 The Cave Temples of India, pp. 425, 443-5.

147 Plate LXXV, fig. 2 in the Cave Temples of India.

148 ASI New Series. Vol. XLII, P. 36.

149 ASI. 1913-14, p. 278.

150 History of Indian and Indonesian Art. p. 4; cf. also Mūrti Vijñāna p. 168.

151 ASI 1913-14, p. 276 ff.

152 Fig. 126 in History of Indian and Indonesian Art, pp. 55 and 238.

One of the panels of fresco found at Dandan Uiliq (Chinese Turkastan) bears on one side a representation of three-headed Maheśa or Sadāśiva, seated on a pair of bulls.[153] Shri Coomarswami thinks that this form may have had a Buddhist significance in this environment probably Lokeśvara. The figure belongs to the period before 8th century A.D.

Dr. Natesh Ayyar draws[154] attention to the triple headed figure in circular medallions in the Śikharas of some of the temples of Bajaura in the Kulu District of the Punjab, about which Dr. Vogel takes the following note: The temple is dedicated to Mahādeva under the name Baheshar (*i.e.* Sanskrit Viśveśvara, meaning the lord of the Universe). The object of worship is a large stone liṅga occupying most of the space in the sanctum. This cella is enclosed within heavy walls from which project four ornamental porches, that to the east containing doorway and the other three each a large niche or chapel which enshrines a well-carved image slab. Each porch is surmounted by an elaborately decorated pediment showing three miniature Śikhara shrines in relief and over the central one a sunk circular medallian containing three faces the one in the middle being shown full and those at the sides half. "This medallion, though a very common device in the temples of the Punjab hills," says Dr. Vogel, "I am unable to explain. It may be either a reproduction of Trimūrti – Brahmā, Viṣṇu and Śiva – or of the last mentioned deity in his triple forms."[155]

Avantipur sculptures in the Pratapsingh Museum has in two pieces of Śiva trinity. One is a fragment of three-headed Śiva.[156] It seems that the figure had four arms but except the left hand which holds what looks like a bamboo rod –judging from the knots – of the trident or the stalk of a lotus, others are broken. The attire consists of a Dhotī and a wrapper which leave the right shoulder free. The garland of flowers is fragmentary but it must have been some such as found in other Avantipur triad images and as that in some Bodhisattva figures.

The other represents[157] heads of three-headed Śiva in altorelievo. The hairs are here gathered in an ornamental coiled knot on the top. In both the pieces of sculptures the central and the only pair of ears does duty for all the three heads.

Now we come to the most doubtful, yet the most discussed and at the same time most remote, three-headed icon of a god belonging to Harappa culture. Some seals are found having three-headed god on it from the excavations at Mohenjo-Daro. Sir John Marshall makes[158] the following observation: – Side by side with this earth or Mother goddess there appears at Mohenjo-Daro a male god, who is recognised at once as a prototype of the historic Śiva. He is strikingly portrayed on roughly carved seal, which has been recently brought to light by Mackay. The god, who is three-faced, seated on a low Indian throne in a typical altitude of yoga, with legs bent double beneath him, heel to heel, and toes turned downwards. His arms are outstretched, his hands with thumbs to

---

153 Ibid. Fig. 285, p. 149.

154 ASI, 1913-14, p. 276 ff.

155 ASI, 1910, p. 21.

156 Hand Book of the Museum, Shrinagar, p. 55.

157 *Ibid*, p. 56.

158 Mohenjo-Daro and Indus Valley Civilisation, p. 52 ff.

front, resting on his knees. From wrist to shoulder the arms are covered with bangles eight smaller and three larger; over his breast is a triangular pectoral or, perhaps, a series of necklaces or torques like those on the later class of goddess figurines from Baluchistan; and round his waist a double band. The lower limbs are bare and the phallus (Ūrdhva meḍhra) seemingly exposed, but it is possible that what appears to be phallus is in reality the end of the waist band. Crowning his head is a pair of horns meeting in a tall headdress. To either side of the god are four animals, an elephant and a tiger on his proper right, a rhinoceros and a buffalo on his left. Beneath the throne are two deer standing with horns turned to the centre. At the top of the seal is an inscription of seven letters the last of which, for lack of room at the right-hand top-corner, has been placed between the elephant and the tiger. Sir John Marshall takes this figure as a prototype of historic Śiva while Dr. Saletore considers it as Agni figure for some obvious reasons[159] which are again answered by Dr. Moraes[160] agreeing only on one point that it is three-horned. Shri A. Aiyyappan is of the opinion[161] that though the Mohenjo-Daro deity does not possess many of the attributes of the Śiva of modern Hinduism, it indicates his most fundamental qualities in a suggestive way. He concludes that the figure is nearer Śiva than Agni or even Rudra. Shri K. A. Nīlakaṇṭha Śāstrī[162] while discussing the question of Śaivism being pre-vedic and non-Aryan in origin criticises Marshall's interpretation vehemently and refutes his points in his (Marshall's) own words and concludes that on the evidence of one roughly carved seal his conclusions regarding the seal having a god, proto-type of Śiva, are rather forced and certainly not so convincing as the rest of the chapter and, therefore, are open to doubt. Shri A. P. Karmarkar, while using the name Ān-Śiva, as designated by Father Heras, agrees with Marshall and considers it a prototype of historic Maheśmūrti. Moreover, he goes ahead of Marshall in declaring that there is every possibility of the above representations indicating the exact nature of the three cosmogonic functions of God – a fact which is conveyed by the later idea of the Hindu Trinity of Brahmā, Viṣṇu and Śiva and that the early Mohenjo Darians had a clear-cut notion regarding a monotheistic god who could act at once as the creator, preserver and destroyer of the Universe.[163] Sir John Marshall, however, recognising the idea of trinity being old one in India as well as in Mesopotemia doubts that the philosophical idea of the triad associated with the doctrine of the absolute had taken shape at the period of Harappa culture and remarks that the cult of the particular god – call him Śiva or by whatever name – had been amalgamated with other cults and that the fact was signified by giving him three faces instead of one.

As regards the Vaiṣṇava trinity *i. e.* either Viṣṇu in his triple form or he himself being the principal god in the middle of Brahmā and Śiva images, we get a temple dedicated to Trimūrti in Khajurāhā itself in Bundelkhand. It bears an inscription dated 953-54 A.D. The side heads of this Trimūrti are those of lionine and porcine. It is named

159 New Reviews. 55 X 1939.

160 *Ibid.* 55 XI, 1939.

161 JRASB. Vol. V, 1939, Article No. 12.

162 Cultural Heritage of India, Vol. II, pp. 20 ff.

163 RI. Kar. Vol. I, pp. 65 ff and cf. also Bk. Part I, pp. 328 ff

Vaikuṇṭha in the inscription which contains an invocation explaining the form of the subsidiary heads which the image bears. The invocation runs like this:

दधानानेकां यः किरिपुरुषसिंहो भयजुषं
तदाकारोच्छेद्यां तनुमसुरमुख्यानजवरात्।
जघान त्रीनुग्राञ्जगति कपिलादीनवतु वः
स वैकुण्ठः कण्ठध्वनिचकितनिःशेषभुवनः॥

"May that Vaikuṇṭha protect you, who, frightening whole world with his roaring, as boar and as man-lion, slew the three chief Asuras, Kapila and the rest, (who were) terrible in the world, (and who ) possessed one body which by the boon of Brahmā, enjoyed freedom from fear (and) could be destroyed (only) by Vaikuṇṭha having assumed these forms.[164]

This Trimūrti is four-handed and is, therefore, popularly known as Caturbhuja which in the abstract is correct as it was intended to represent Viṣṇu as the predominant deity, which is apparent from the invocatory salutation recorded at the beginning and the end of the inscription referred to above, running as it does "Namo Bhagavate Vāsudevāya" (Adoration to Holy Vāsudeva). It is worth noting that though the inscription contains another invocation "Namaḥ Savitre", (adoration to the Sun) after the above-mentioned adoration to Vāsudeva, the figure of Viṣṇu wears no boots, a feature which is seen invariably with the images of the Sun, especially with the Trimūrti images found at Bundelkhand, of which we shall see later on in details.

Dr. V. S. Agrawala notices[165] three such figures of Mathura Art. The last of these figures (D. 21. Ht. 3' 9") is peculiar. It is a figure of Viṣṇu standing on lotus. The head and the four arms with attributes are broken. On each side of the main figure are three attendants. Over the last mentioned figure we notice the decorative device of the leograph on the elephant, originally meant as a bracket supporting the projecting ends on the back of the throne. The leograph is supported by Makara heads over which are figures of Brahmā to the proper right and Śiva to the left each accompanied by a female attendant. The first two of the above-mentioned three figures are exhaustively described by Shri D. B. Diskalkar.[166] One of them is D. 28 of Dr. Vogel's catalogue (height 11½" breadth 4½") and is reproduced on plate 5 of the Journal. It has three heads the central one being that of a man and the right and left being as usual, those of the boar and the lion respectively, the representatives of the Varāha and Nārasiṁha incarnations which are most popular Avatāras of Viṣṇu. Two of the usual four arms are broken but the remaining two hold a conch and a wheel respectively, placed on the heads of two standing attendants who may, therefore, be taken as Śaṅkha and Cakra Puruṣas or personifications of attributes. The Vanamālā is hanging from the shoulders and reaching down knees. Similarly, Yajñopavīta is hanging from the left shoulder so below as to reach the knees. The figure is dressed in a Dhotī with its ample folds hanging down be-

---

164 IA. Vol. 47, p. I 36.

165 A. Cat. of Brahmanical Images in Mathura Art, pp. 6 ff.

166 JUPHS. Jan. 1932, Vol. V, Part I, pp. 25 ff.

tween the legs as in the Bodhisattva figure and in some standing figures of the Kuśān period. There is a halo behind the three heads. Except for the three heads this figure resembles two more fragmentary Viṣṇu figures.[167]

The other figure, which is a bust and which was found in 1915 from a well at the village of Gosnā (Mathura Museum No. 771. ht. 7½") is another bigger Viṣṇu figure of the same kind. The peculiar feature of this figure is the presence of Varāha head on the right side of the human head and Nārasiṁha on the left. Dr. Agrawala remarks about such images that they may be understood to represent the Viśvarūpa form of Viṣṇu which must have four faces; and the facing head should be that of a man, the head facing south, of Nārasiṁha (man-lion); other two being those of a woman and Varāha.[168] But in all such images only three heads are visible one of a woman facing west being conveniently dropped out. Shri D. B. Diskalkar seems to be of the view that such three-headed figures are the natural outcome of the period *viz.* Gupta, when the worship of Narasinha and Varāha incarnations of Viṣṇu became very popular. Both these scholars assign them to the Gupta period. It is noteworthy that Avantipur image of Viṣṇu has a demon's face carved in low relief at the back the image which we are going to discuss presently.

Similarly, another sculpture is reproduced[169] which is not in the collection of the Shrinagar Museum but is very similar to the Avantipur Trimūrti described as similar to that one of Mathura Museum. Viṣṇu is crowned with elaborately jewelled three-peaked tiara. His hair is arranged in very neatly frizzled curly braids which fall regularly upon his shoulders. He wears a diamond necklace and armlets. The long loose garland of Mandāra flowers falls down nearly up to his ankles. The Tilaka (Brahmānical caste mark) on his forehead is reminiscent of the Budddist Urṇā. The auspicious symbol, Śrīvatsalāñchana, adorns his breast. The sacred thread which runs over the left shoulder and under the right arm is worn according to the orthodox Brahmin fashion. The upper two hands hold a full-blown lotus and a conch, and the lower two are placed upon the heads of two chaurie-bearers, the right hand one of whom is a female and that on the left, a male. The god is clad in Dhotī which is fastened round the waist with a girdle ornamented with a jewelled clasp. From the girdle a dagger is seen hanging. A scarf is thrown across the hips. In between the feet of Viṣṇu springs the bust of the Earth-goddess, whose upturned face is rapt in adoration of her Lord and Master. The whole group is carved out of a single block of marble and inserted with a tenon into the pedestal which is also of marble, though of an inferior quality.

The last statuette which was purchased from a silversmith and its provenance being unknown, is very similar to the preceding sculptures.[170] The difference is only in a few details *e.g.* the greater elaborateness of the necklace, the armlet and the girdle, and the absence of the dagger; the left hand of the female attendant, which in the preceding

---

167 No. s. 984 and 840 of Mathura Museum.

168 अग्रतः पुरुषाकारं नारसिंहं च दक्षिणे।
अपरं स्त्रीमुखाकारं वराहास्यं तथोत्तरम्॥

169 JUPHS. Jah. 1932, Vol. V, Part I, p. 50.

170 *Ibid,* p. 52.

examples leaves her breasts free, here conceals one of them; the male attendant instead of carrying a chaurie, has substituted a fan for it.

Shri M. B. Garbe notices[171] a temple dedicated either to Viṣṇu or Trimūrti the remains of which have been unearthed in recent excavations. The date of these ruins seems to be 8th or 9th century A.D. judging from the carving or the door-frames of these temples which has survived.

Two Viṣṇu images, one from Sāho in Charnbā State and the other in Lahul, both belonging to pre-Muhammadan period resemble in many respects the Avantipur image though the former images are somewhat later than the latter. Of these one from Sāho is reproduced on Pl. XXXIX of Dr. Yogel's Antiquities of Chambā State p. 248, while the other from Lahul, is yet unpublished. (Referred to by Dayā Rām Sahni in ASI. 1913-14, p. 45). The god has three faces, the side ones being those of a lion and a boar. The halo is besmeared with Ganges-sand (Gaṅgoṭhī). The deity is standing with two of his four hands resting on the heads of a pair of miniature chowrie-carriers. Of the two remaining hands the right one holds a lotus-flower and the left one is broken. The bust of a female figurine issues from the base between his feet. About this female figurine Dr. Vogel was informed that it was Lakṣmī but it is more probably Bhūmi Devī as we have seen above. Behind the chowrie-bearers a second pair of attendants is visible. The rest of the slab is carved with miniature figures all of which are more or less defaced. The two four-armed figurines seated on both sides of the head of Viṣṇu appear to be Brahmā and Śiva, thus indicating him as the principal person of the Hindu Triad. The remaining figures are ten incarnations of Viṣṇu according to Dr. Vogel and fish, tortoise, Rāma, Kalki etc., are slightly distinguished while the other figures are too indistinct to be identified.

The last mentioned figure from Sāho is again similar to the inscribed brass statutte of Viṣṇu from Fatepur, Kangra district, now preserved in the Lahore Museum.[172]

The only Trimūrti having a figure of Brahmā in the middle as principal deity is found[173] in Muni Bhāvā's temple, four miles from Thān in the South in Saurashtra in the Gujarat State. The temple faces east and has been dedicated to Śiva. The images that occupied the three principal niches outside the shrine walls are particularly interesting, for it happens to be the above-mentioned Trimūrti with Brahmā as principal deity (pls. Liii, Lxvii) though Brahmā's face has been split off. But the outline of the fracture seems to show that it had a beard, which almost always adorns the chin of that deity. Moreover, he holds in one hand his Mālā, or rosary, and in the other (left) the waterpot, which, though, like the face, broken away, can easily be made out by the outline of the fracture. The face on his left is that of Rudra before which he holds up the hooded cobra, while the other face is probably that of Viṣṇu, but the hand holding his symbol has been damaged. The image is missing from the north niches, but that in the south one, though much defaced, may be recognised as that of Śiva, from the bull beneath his left knee. Henry Coussans is of the opinion that this is a much earlier temple than those of Somanāth Pātaṇ and others of that period.

---

[171] Archaeology of Gwalior, p. 93.

[172] For details *cf.* ASI. 1904-5, p. 109.

[173] ASI. Imperial Series, Vol. XLV, p. 52.

Many times the Sūrya is substituted for Brahmā and we get Trimūrti of Sūrya, Śiva and Viṣṇu. Traces have been found at Bajramath (south-west of Gyaraspur, Gwalior in the Madhya Bharata State) though the three shrines dedicated formerly to Brahmanical gods inferred from sculpture on the doorframe of the shrine and in the niches on the basement are now occupied by Jaina idols. It was the temple in which three principal gods of the Hindu Trinity were combined. The central shrine is sacred to Sūrya, who is often substituted for Brahmā, the southern to Viṣṇu and the northern to Śiva. It is worth noting that here we get in a row triple shrines for the three gods. The carving of the doorway, is exceptionally fine and vigorous. The Śikhara of the temple is also as unusual as its plan.

Rai Bahadur Hiralal draws attention to such a figure in which the triple nature of the sun is represented. This Trimūrti is from Bangaon in Bundelkhanda. It[174] "actually represents the sun with all his emblems and accomplishments ". In front of the standing figure, there is the broken image of Chāyā, (sun's wife) below which sits the Sārathī or chariot-driver holding reins of the seven horses, of whom only three can be seen, the rest being broken. There are three side figures the bull-faced Mahādeva in a sitting posture surmounted by Viṣṇu standing with feminine grace and holding the Gadā (Mace) in his hand, while on the opposite side stands the bearded Brahmā, all these three combining into the main figure of the Sun described before. At the top there are figures of two females shooting with bow and arrow apparently the wives of the sun who along with Chāyā form the three Śaktis or counter parts of the Hindu Triad. Shri Hiralal bases his arguments for taking this image as that of the Sun on the following lines. He quotes Dr. R. G. Bhandarkar[175] on the sect of Sauras. "Some worship the orb of the sun who has just arisen as Brahmādeva, the creator, others the sun on the meridian as Īśvara, the destroyer. He is also regarded as originator. Some regard the setting sun as Viṣṇu, the protector, and considering him as the cause of the creation and destruction also and as the highest entity worship him. There are some who resort to all the three suns as a triple form." Moreover, as the minute scrutiny of the image has shown, the wearing of boots in a Peshavar fashion and as such the images of the sun are met with, we should take this image as that of the Sun. The figure has eight hands. But it is also possible that Viṣṇu being the most predominent deity of the triad in Bundelkhand (which Shri Hiralal also noted) it may in one form or another represent Viṣṇu images, as described by Varāhamihira. Varāhamihira describes a Viṣṇu image as one of 8, 6, 4 or even two hands and among the trimūrtis found in Bundelkhand, Khajurāhā trimūrti has four hands, while Maḍhiā and Bangaon have six and eight hands respectively.

Kshitish Chandra Sarkar discusses[176] an image from Varendra which he takes as representation of Mārtaṇḍa Bhairava according to the Dhyāna given in Śāradātilaka, though there are some variations in figure and the Dhyāna. The figure is different even

174 Reproduced in Plate II, IA, Vol. 47.

175 Vaiṣṇavism, Śaivism and other Minor Sects, p. 152. *cf.* also ' Within the flaming orb is recognised the god Nārāyaṇa (Viṣṇu) whose body is golden, who assumes the form of Brahmā in the morning, Maheśvara (Śiva) in the mid-day and Viṣṇu in the evening. "South Indian Images of Gods and Goddesses p. 236.

176 IHQ. Vol. 6 pp. 469-70.

from the Bundelkhand image in many details, specially in the bearded and fiercely looking face of Bhairava. Varendra has three heads and ten arms while the Dhyāna of Śāradātilaka mentions four heads and eight arms.

The image from Varendra[177] is a sculpture in high relief on a stone slab measuring 3' x 1' 6½" almost in a fair state of preservation with slight mutilations. The two forearms which held the lotus stalk are knocked off. The face of the main figure and the crown have undergone slight mutilations. The image being three-faced, three-eyed with Jaṭāmukuṭa and having six existing arms with Praharaṇas or distinctive emblems in each hand is peculiar and becomes complex when it indicates from the broken stumps that it had originally ten arms. In its left hands the image holds a serpent (Nāgapāśa ?) a Ḍamaru, drum or Kaumudī or Nīlotpala and a full blown lotus, and again in the right hands it holds Khaṭvāṅga, a trident, a Śakti and a full blown lotus. The image has a pointed nimbus with a kīrtimukha at the top and two flying Vidyādharas on two sides of it. At the back it shows three lines of frames tepering towards the top and some lines of frames are also visible in the middle. It is richly bejewelled but does not wear any breast plate armour (Kañcuka) but a thin scarf is shown crossed over the chest. It wears elaborate carved ornaments – Kaṇṭhahāra, Karṇakuṇḍala, Śirobandha and Kaṭibandha. There is a Yajñopavīta (sacred thread) on its person. The pointed Tilaka is visible in the main figures' forehead. Each of the other two faces on the left of the main figure also wears Jaṭāmukuṭa, has three eyes and one of the two is shown as bearded and the whole range of teeth exposed. The main deity stands erect with a full blown lotus or Padmapīṭha. A small dagger passes through the girdle and is attached to the right of the image but no sword on the left is clearly shown as noticed in other Sūrya images, although something like the hilt of the sword appears to be represented. The top of the boot is curled up.[178] On either side of the image are two female figures in the archer pose shooting arrows (perhaps to dispel darkness). These are Uśā and Pratyuṣā. On the two extreme right of the image is a bearded figure, who holds a pen and inkstand, probably either noting the progress of the sun or recording good and bad deeds of people as Vidhātā Puruṣa. But he is commonly known as Piṅgala. On the left of the image again stands a figure grasping the handle of a sword. There are again two female figures holding the fly whisks in their hands. These are probably two of the four consorts of the Sun-god *viz.* Rājñī, Suvarṇā, Suvarcasā and Chāyā. On a Padmapīṭha in front of the main image stands Goddess Earth-Pṛthvī or according to the BVP Mahāśvetā. In front of this, again, is represented the thighless (an-Ūra) Aruṇa with wings and raised up locks of hair like those of his brother Garuḍa driving a hexagonal (Ṣaḍasra) chariot riding on a Makara-head (chariot of Sūrya being Makaradhvaja). The pedestal is carved

---

[177] AIOC. VI, 1930 Patna, p. 244.

[178] As regards the boots of the sun, Sarkar observes that he has not come across any text in which there is any mention of such boots to be used by the Sun-god. However, he gives the story, from the Purāṇa regarding the Sun and Sureṇu, Sun's wife who went away to her father to avoid, the excessive heat of the Sun and subsequently Viśvakarmā put the Sun to his lathe on the consent of the Sun to have a beautiful form. Moreover, he gives another hypothesis about the so-called boots, which may probably be nothing but the final shed outlines of Sūrya's uncarved legs or perhaps the sign of his Udīcyaveśa given according to the Bṛhatsaṁhitā and the M.P. the same sources in which the direction about uncarved legs is given.

with seven horses which may symbolise the seven rays of the sun or the spectrum or seven metres of the Vedas[179].

Shri H. Krishna Shastri refers to a figure from Chidambaram (fig. 144 Shastri's South Indian Images of Gods and Goddesses) which represents a type of Sūrya as composed of Brahmā, Maheśvara and Viṣṇu but observes that the symbols held in the hands do not clearly indicate the same.[180]

To these composite forms of Sūrya we may add here one figure of a fourfaced Liṅgam of the Indian Museum. It has four faces representing Viṣṇu, Brahmā, Sūrya and Śiva. Such figures indicate the fact that Sūrya was also forming one of the predominant parts in the composite forms of the principal gods of Hinduism.

A unique figure is preserved in a niche on the shrine of Limboji Mātā at Dilmāl.[181] Dilmāl is about 16 miles S. S. W. from Patan and 10 miles W. N, W. from Moḍherā in North Gujarat. It is seated on Garuḍa with legs crossed in front, below which are shown small figures of a Haṁsa and a lion or a tiger. The figure has three heads ( or the fourth at the back ), the middle one has a crown similar to that of Sūryas from Siddhapur and Dhāṅk. The side heads have different headgears. It seems to have had eight hands four of which are broken; of the extant hands, the lower right is in Varadamudrā, the left holds a Kamaṇḍalu; and above these the broken hands held a lotus each, which are seen even now; the back hands hold (right) triśūla, (left) a triple hooded serpent; on the chest is perhaps a Kavaca. On the feet impressed boots can clearly be seen. Dr. Sankalia takes this figure as combining Brahmā, Śiva and Sūrya with a greater emphasis on Sūrya. Coussens and Burgess consider two possibilities here. It may either combine Sūrya with Viṣṇu, Śiva and Brahmā or it may represent a Vaiṣṇava Trimūrti with Sūrya Nārāyaṇa as the central figure seated on his vehicle Garuḍa. Taking these emblems into consideration they may say that the boots, Viyaṅga or belt and two lotuses represent Sūrya, Nārāyaṇa's hands are broken, but Garuḍa is his vehicle, the triśūla or trident and triplehooded serpent belong to Śiva; and the left hand holding Kamaṇḍalu or drinking vessel, and right hand open, belong to Brahmā as does the vehicle the Haṁsa or Swan just below the sculpture. It is, however, difficult to say whether the other animal is intended for the seven-headed horses of Sūrya or the Nandi of Śiva. It may be seen that the representation of Vāhanas slightly resembles the Hari-Hara-Pitāmaha, though each figure is distinct there. Stylistically the sculpture appears to belong to about 1200 A.D.

Coming to the actual sculptures of Dattātreya, the Indian Trinity incarnate, we find that there are three different ways in which the deity is represented.[182] The first manner of representation is to have Brahmā, Viṣṇu and Śiva sculptured standing side by side. The second manner in which Dattātreya is sculptured is Viṣṇu in the Yoga posture, and his triple nature is indicated by the Lāñchanas, the characteristic emblems viz. the

---

179 Sūrya is also supposed to be the manifest form of the three Vedas and as such the seven rays are accordingly interpreted as the seven metres of the Vedas. The seven metres are Gāyatrī, Bṛhatī, Uṣṇīk, Jagatī, Anuṣṭubh, Paṅkti, and Triṣṭubh. (KP).

180 South Indian Images of Gods and Goddesses, p. 236.

181 Fig. 73. The Archaeology of Gujarat, p. 163.4, *cf.* also Plate. LXXX. 7 of ASI. New Imperial Series Vol. 32, p. 87.

182 EHI, Vol. I, Part I, p. 251 ff.

Swan, the Garuḍa and the Bull of the three gods Brahmā, Viṣṇu and Śiva respectively, carved on the pedestal, which is a Padmāsana. The third way which is evidently a more modern way, in which Dattātreya is represented as a human being with three heads and four arms and attended by four dogs of different colours, said to represent the four Vedas, and also by a bull.

This view is not accepted by some scholars[183] for in their view the three gods put side by side do not mean Dattātreya. Our attention is drawn to one image from Badāmi representing Dattātreya in the second way,[184] which has been described in detail even by Rao.

Regarding the illustrations Shri T. A. G. Rao makes the following observation.[185] The gods in the first manner in which Dattātreya is sculptured are very similar to their ordinary images. It is Dattātreya sculptured on a wall of the Hoysaḷeśvara temple at Haḷebīḍu. Here the figure of Brahmā is seen to carry in its upper right hand the Sruk and the Sruva, in the lower right hand the Akṣamālā, the upper left hand the Pāśa and the lower left hand Kamaṇḍalu. The figure of Śiva carries the Śūla and Ḍamaru in the two hands. The figure of Viṣṇu bears in its four hands Padma, Gadā, Cakra and Śaṅkha. The figures of Śiva and Viṣṇu are each associated with a Devī but Brahmā has no goddess by his side.

The first variety of the representation of Dattātreya is given a somewhat novel turn where the three deities are each seated respectively on a Padmāsana supported on Swan, Garuḍa and Bull forming their distinctive vehicles. Brahmā has Utkaṭikāsana his middle face has a beard and his two crossed legs are supported by Yogapaṭṭa, which is a broad ribbon tightened round the body and the legs. The right upper hand is broken, in other hands are seen Pustaka, Kamaṇḍalu and Akṣamālā. Upper and lower right hands of Viṣṇu are broken, the left hand carries Cakra and Śaṅkha (the right hand, probably, might have Gadā and Padma). Śiva's right hands are broken. It is evident that the upper right hand held in it a Śula. Though damaged, this is a remarkable piece of sculpture belonging to the Rajputana Museum at Ajmer. The sculptor has executed his work in a very finished style and it is almost perfect in every detail.

In the second manner, the figure of Viṣṇu may be seen to have a Jaṭāmukuṭa on the head, and a few Jaṭās or ropes of matted hair also shown to be hanging down from it. The Cakra and the Śaṅkha are in two hands, while his other two hands rest upon the crossed legs in the Yogamudrā pose. On the Prabhāvali the ten Avatāras of Viṣṇu are carved. It may also be noted that in the right ear Dattātreya wears Sarpakuṇḍala which is characteristic of Śiva and in the left ear the Makarakuṇḍala which is characteristic of Viṣṇu. This piece of sculpture belongs to Badāmi and may well be assigned to the later Cālukya period. It is a remarkably well finished work of sculpture and is very pleasing in its effect in exhibiting the peace and calmness which it is intended to convey. Shri G. H. Khare opines that Dattātreya being the incarnation of Viṣṇu, Garuḍa-figure should be carved in the middle, but here it is carved first and a bull in the middle. But this, it

---

183 Mūrti Vijñāna, p. 16 ff.

184 Mūrti Vijṇāna, p. 16 ff.

185 EHI. Vol. I, Part I, p. 251 ff.

seems, is perhaps due to sect of either the sculpture or the donee who gave prominence to his own god.

There is another illustration of the same variety as the above, but here the image is standing. It carries in its hands Śūla, Cakra, the Kamaṇḍalu and, perrhaps, Akṣamālā. It may be noticed that the Padma, the Garuḍa and the bull, the characteristic emblems of Brahmā, Viṣṇu and Śiva respectively are carved on the pedestal. On the either side stand a few figures which appear to be some devotees.

It should be noted that the third variety shown by Rao which he takes to be modern is said to have four hands but the usual pictures and idols show six hands to which reference has been made by Janārdana Swāmī, Ekanātha, Tukārāma, Vāsudevānanda Sarasvatī and other saints.

With these icons mentioned above, there are some Dhyāna ślokas in books mentioned by the writers on iconography. Shri T. A, G. Rao quotes the following two from the Dattātreya Kalpa:

मन्दारमूले मणिमण्डपस्थितं
सुवर्णदानैकनिबद्धदीक्षम्।
ध्यायेत्परीतं नवनाथसिद्धै-
र्दारिद्र्यदावानलकालमेघैः॥
व्याख्यामुद्रां करसरसिजे दक्षिणे संदधानो
जानुन्यस्ता वरकरसरोजातवामोन्नतां सः।
ध्यानाधारात्सुखपरवशादर्धमामीलिताक्षो
दत्तात्रेयो भसितधवलः पातु नः कृत्तिवासाः॥

The second verse is also quoted in Śrītattvanidhi p. 60. The Ag. P. (49. 27) gives the following:

वामपादो धृतः शेषे दक्षिणः कूर्मपृष्ठगः।
दत्तात्रेयो द्विबाहुः स्याद्वामोत्संगे श्रिया सह॥

VDP (III. 45. 64-5) says that Dattātreya should be sculptured exactly like Vālmīki
वाल्मीकिरूपं सकलं दत्तात्रेयस्य कारयेत्।

and Vālmīki is described thus :

गौरस्तु कार्यो वाल्मीकिर्जटामण्डलदुर्दशः।
तपस्याभिरतः शान्तो न कृशो न च पीवरः॥

Rūpa Maṇḍana, Aparājitapṛcchā (p. 545) and Devatāmūrti Prakaraṇa (VI. 42ff) give the Dhyānamantra of Hari Hara Pitāmaha (*i.e.* Dattātreya) variants meaning the same as follows:

एकपीठसमारूढमेकदेहनिवासिनम्
पङ्कजं च चतुर्वक्त्रं सर्वलक्षणसंयुतम्।

अक्षसूत्रं त्रिशूलं च गदां चैव तु दक्षिणे

कमण्डलुं च खट्वाङ्गं चक्रं वामभुजे तथा॥

The Devatāmūrti Prakaraṇa has two varieties of Hari Hara Pitāmaha. The first line read as

एकपीठसमारूढतनु ( त्येक ? त्रय ) निवासिनम्।

The other characteristics, however, remain the same. Moreover, it takes note of the combination of all the three principal deities with the Sun:

चतुर्वक्त्रमष्टबाहुं चतुष्कैकनिवासिनम्।
ऋद्धामुखगतः कार्यः पद्महस्तो दिवाकरः॥
खट्वाङ्गत्रिशूलहस्तो रुद्रो दक्षिणतः शुभः।
कमण्डलुश्चाक्षसूत्रमपरे स्यात्पितामहः॥
शङ्खचक्रधरो हरिः वामे चैव तु संस्थितः।
एवं विधेय (?) कर्तव्यं सर्वकामफलप्रदम्॥

The Mānabhāva sect follows the Dhyāna of Dattātreya according to the Śa.Up., which runs as follows :

दत्तात्रेयं शिवं शान्तमिन्द्रनीलनिभं प्रभुम्।
आत्ममायारतं देवमवधूतं दिगम्बरम्॥
भस्मोद्धूलितसर्वाङ्गं जटाजूटधरं विभुम्।
चतुर्बाहुमुदाराङ्गं प्रफुल्लकमलेक्षणम्॥

While later on in the last century, with tradition on its side, we get a Dhyānamantra from Vāsudevānanda Sarasvatī, which became a source of all the modern pictures and idols, though there may be found a change in symbols here and there. It runs as follows:

मालाकमण्डलुरधः करपद्मयुग्मे

मध्यस्थपाणियुगले डमरूत्रिशूले।

यस्य स्त ऊर्ध्वकरयोः शुभशङ्खचक्रे

वन्दे तमत्रिवरदं भुजषट्कयुक्तम्॥

Where as Raṅgāvadhūta invokes as:

काषायवाससमजं कमलाक्षमेकं

मालाकमण्डलुधरं रमणीयलीलम्।

गोश्वानक्रीडनपरं निगमान्तकेलिं

देवत्रयात्मकमहं सततं नतोऽस्मि॥

' रङ्ग-हृदयम्, p. 53.'

While the Dattātreya Stotra from the NP describes[186] him as under:

जटाधरं पाण्डुरङ्गं शूलहस्तं कृपानिधिम्।
सर्वरोगहरं देवं दत्तात्रेयमहं भजे॥
आदौ ब्रह्मा मध्ये विष्णुरन्ते देवः सदाशिवः।
मूर्तित्रयस्वरूपाय दत्तात्रेय नमोऽस्तु ते॥
शूलहस्तगदापाणे वनमालासुकन्धर।
यज्ञसूत्रधर ब्रह्मन् दत्तात्रेय नमोऽस्तु ते॥

Nārada says in SKP[187]:

मुण्डनं कौपिनं भस्म योगपद्मं च धारयन्।
शैली श्रृङ्गी तथा मुद्रा दण्डपात्राजिनासनम्॥
कन्था टोपं च धारी च सिद्धो हि भ्रमते मही।
कर्णकुण्डलधारी च कण्ठमाला च पादुके॥
अत्रिज देवदेवेश मातुलिङ्गधरः प्रभुः।
सर्वसौभाग्ययुक्तश्च भक्तानामीप्सितप्रदः॥

The same source[188] quotes one from Brm. P:

दिगम्बरं भस्मसुगन्धलेपनं
जटाजूटं दण्डकमण्डलुधरम्।
पद्मासनस्थं च शशिसूर्यनेत्रं
दत्तात्रेयं ध्यानमभीष्टसिद्धिदम्॥

There is, again, an image of Dattātreya in a cave close by the rock-cut-temples on the sea side in the Tinnevelly District.[189] These caves are near the temple of Subrahmaṇyam at Tiruchchendur 18 miles to the south-east of Shrivaikuntam in Tinnevelly District (South India), The image is worshipped even today.

The attention of the scholars have not gone to a most interesting icon of Dattātreya which is in a temple-cave just on the bank of Narmadā river, at Broach (Gujarat State). The idol having three heads and six hands is peculiar and unique in the sense that one of the hands is on the phallus. The hands on the left have Cakra, Śaṅkha and Vyākhyāna Mudrā while the two right ones hold Kamaṇḍalu and phallus and the last one has Varada pose. Cakra and Śaṅkha represent Viṣṇu, Vyākhyāna Mudrā and Kamaṇḍalu, the Brahmā and the rest signify Śiva. The sculptor, no doubt, has Trimūrti in mind and probably Dattātreya because one of the Dhyānamantras of Dattātreya, quoted above, contains a reference to Vyākhyāna Mudrā of Dattātreya. Moreover, we

---

186 Brhatstotra Ratnakara.

187 Guru Gītā Stotra-Cintāmaṇi, Parts MI, p. 67.

188 *Ibid.* p. 68.

189 Southern Indian Shrines p. 215.

find an inscription[190] dated Mārgaśirṣa Śukla the second of 1863 (Vikram Era) *i.e.* 1807 A.D. and it is written on the gate-wall surrounding the compound of the temple. In this inscription the idol is stated to be that of Dattātreya, which was found in the ancient cave in the temple of Dattātreya which was built in 1807 A.D. Thus, from the inscription we can conclude that when the temple of Dattātreya was built, an old idol, *i.e.* the present idol of Dattātreya under consideration was found from the cave quite accidently when the foundations of the temple were dug out. The idol looking from its style, stone etc. can very well be assigned to the period during 12th or 13th century. It is an object of worship consistent with the new idol of Dattātreya.

There is, again another idol, called Dattātreya having three heads and eight hands, still worshipped in the temple of Rāma near Bhadra in Pāṭan near Siddhapur (North Gujarat) in Gujarat State. The idol though a modern imitation of the old style and belongs to the late medieval period is peculiar in the sense that it has eight hands. The characteristic emblems in all the eight hands are as under: The right hands hold Ḍamaru, Śaṅkha, Padma and Kamaṇḍalu while left ones, Cakra, Pustaka, Gadā and Kāmadhenu. The last emblem is rather peculiar. We can very well construe Kamaṇḍalu. and Pustaka as representing Brahmā, Ḍamaru and Kāmadhenu Śiva and the rest signifying Viṣṇu. As regards the question of mal-distribution of emblems, it can be said that Dattātreya being an incarnation of Viṣṇu, prominence might have been shown by giving him all his four hands. In the same way, Kāmadhenu which is also, liked by Śiva is here a substitute for his usual Triśūla. The idol has its four hands resting on the four small figures standing with folded hands called Veda-Puruṣas. They are not the Vyūhas of Viṣṇu as the hands resting on their heads contain the Kamaṇḍalu and Pustaka besides Padma and Cakra. They, thus, represent the four Vedas, usually represented in the form of four dogs round the icon of Dattātreya. It is worth noting that though prominence is given to Viṣṇu by giving him all the four hands with characteristic emblems, the Ruṇḍa Mālā and the serpent in the neck, favour Śiva.

Both the above-mentioned icons prove the fact that though worship of Dattātreya is found prominently in Mahārāṣṭra, it is not exclusively confined to that region.

190 The inscription in Gujarati language and script runs as under:

आ मंदिर महाराज जानकीदास गुरुना वरदान छे। आ मंदिरमांथी एक पुरानुं भोंयरूं निकईळुं छे। ए भोंयरामां गुरु दत्तात्रेय महाराजनी मूर्ति छे। ए मंदिरनुं नवुं बांधकाम संवत् १८६३ ना मागसर सुदि २ थयुं छे।

# Dattātreya in the Upaniṣads

The name Dattātreya is highly spoken of in the Upaniṣads. Though we do not get any reference in the principal ancient Ups like Chāndogya and Bṛhadāraṇyaka etc. we find his name with many Upaniṣadic personalities highly respected as Paramahaṁsas like Śvetaketu, Ṛbhu, Jaḍabharata and Āruni. We get four lists in this connection. The JUp. refers to Saṁvartaka, Āruni, Śvetaketu, Durvāsas, Ṛbhu, Nidāgha, Jaḍabharata, Dattātreya, Raivataka and such others (Prabhṛtayaḥ); while the NPUp. gives the list as under: Śvetaketu, Ṛbhu, Nidāgha, Ṛṣabha, Durvāsas, Saṁvartaka, Dattātreya, Raivataka. The list in Yājñavalkya Up. is akin to that of the JUp. except the omission of the name Jaḍabharata after Nidāgha, of Raivataka after Dattātreya, and the addition of the names of Śuka, Vāmadeva, Hāritaka and others after Dattātreya. The Bhikṣuka Up. supplies the fourth list. It omits like Yājñavalkya Up. from the list of JUp., the names of Durvāsas, Ṛbhu and Nidāgha after Śvetaketu and Raivataka after Dattātreya while adds, at the end, the names which are found in Yājñavalkya.

In all the lists except that given in Bhikṣuka Up., all are spoken of as Avyaktaliṅga, Avyaktācāra, Bālonmattapiśācavat, Unmatta yet Anunmatta because they only behave like Unmatta but really they are not so and they are spoken as having renounced all the external signs of a Sanyāsin. Moreover, in the dialogues the name of Dattātreya is further connected with Nārāyaṇa, Brahmā, Atharvā, Yājñavalkya, Nārada, Sāṁkṛti, Śāṇḍilya, Atri and with many other Ṛṣis beginning with Saunaka (Saunakādayaḥ). Thus, in the DUp., Brahmā asks Nārāyaṇa about the name which uplifts a worshipper, and Nārāyaṇa advised him to worship his abode which embodies Satya, Ānanda and Cit. Brahmā, who meditated on Dattātreya who is Viṣṇu and who again is Nārāyaṇa, taught the Up. Thus Brahmā becomes the narrator of DUp. In the NPUp., Nārada asks Brahmā about Sanyasin and his duties and thus we see again Brahmā as a narrator though in the beginning the Up., appears in the form of a dialogue between Nārada and Saunaka and others. In the JDUp. and Avadhūta Up. we have Saṁkṛti as the disciple of Dattātreya while, in JUp. Atri asks Yājñavalkya about real Sanyasin's nature and distinction. Śa. Up. contains a dialogue between Śāṇḍilya and Atharva where the former asks the latter about Yoga in the first chapter, about Ātmā in the second, and about the forms of Brahman in the third.

Śa. Up. in its third chapter gives an explanation of the term Dattātreya one of the four epithets of the Absolute the other three being Param Brahma, Ātmā and Maheśvara. It refers to the penance of Atri who was desirous of having a son and the Absolute who was Jyotirmaya and lustrous was himself born as a son to Atri and Anasūyā.[191] Moreover, while defining Ātmā, it refers to the three actions of creating, protecting and destroying all creatures.[192] The position of Yoga in the first chapter and the Ātmajñāna and Brahmajñāna in the remaining two chapters and also the tendency to divide the

---

[191] Śa. Up. iii: यस्मात्सुदुश्चरं तपस्तप्यमानात्रये पुत्रकामायातितरां तुष्टेन भगवता ज्योतिर्मयेनात्मैव दत्तो यस्माच्चानसूयामत्रेस्तनयोऽभवत्तस्मादुच्यते दत्तात्रेय इति।

[192] यस्मात्सर्वमाप्नोति सर्वमादत्ते सर्वमत्ति च तस्मादुच्यते आत्मेति। Śa. Up. iii यश्च विश्वं सृजति विश्वं बिभर्ति विश्वं भुङ्क्ते स आत्मा। *Ibid.* ii.

functions of the Absolute as found in the definition of Ātmā and the answer to a question of Śāṇḍilya to Atharvā regarding doubts that Brahmā being one he cannot perform the three functions and the quotation of verses with various epithets of Dattātreya at the end – all these suggest the probability of connection between the three functional aspects of the Absolute transferred to Dattātreya in a combined form who himself is spoken of as identical with the Absolute in the Up. Moreover, we find that the verses are quoted with phrase "Here are some ślokas" (Atraite Ślokā Bhavanti) suggesting thereby the antiquity of their origin.[193] One who constantly worships Dattātreya, who is the god of gods, ancient, auspicious, peaceful with a body like Indranīla stone, one with his own Māyā, the lord of the world, Avadhūta, naked, with ashes all over the body, with matted hair on head, all-pervading, having four hands and a beautiful body, with eyes like a full-blown lotus, a storehouse of Yoga and knowledge, the preceptor of the world, dearest to Yogins, merciful to devotees, witness to all and worshipped by Siddhas, becomes free from all sins and attains ultimate liberation. It is this Dhyāna[194] which is followed by the Mahānubhāva sect where Dattātreya is worshipped as Mahāviṣṇu having one head and four hands though in the Dhyāna itself he is never referred to as Viṣṇu. In the same way JD.Up. begins with the Dhyāna of Dattātreya where he is said to have four hands and is spoken of as Mahāviṣṇu.[195] It is interesting to note that the Dhyana of Śa. Up. has twenty-four epithets in all which may remind us of his 24 Gurus and the tendency of the later writers to give 24 names based either on the 24 names of Viṣṇu in Sandyā chapter bearing his four hands in mind or on some such other sacred number.

Śa. Up. gives Maheśvara and Dattātreya as synonyms of Brahman. Moreover, Śivam is the first epithet closely associated with Dattātreya. Dattātreya is connected with Yoga, Jñāna and Guru. All this point to the probability of Dattātreya worship as the development of Śiva worship rather than of Viṣṇu worship.

Avadhūtopaniṣad deals with the definition of Avadhūta. We have referred to one verse (Ch. IV, Part I) while the other describes Avadhūta as one beyond all Varṇa and Āśrama, a yogin deeply centred in the self.[196] Moreover, each and every action of the

---

193 One may be induced to take these of considerable antiquity as far as the metre of the third śloka is concerned for we have there a Paramparīta metre, not even dividing the śloka in usual eight – syllabic Pāda.

194 Śa. Up. iii:

दत्तात्रेयं शिवं शान्तमिन्द्रनीलनिभं प्रभुम्।
आत्ममायारतं देवमवधूतं दिगम्बरम्॥ १ ॥
भस्मोद्धूलितसर्वाङ्गं जटाजूटधरं विभुम्।
चतुर्बाहुमुदाराङ्गं प्रफुल्लकमलेक्षणम्॥ २ ॥
ज्ञानयोगनिधिं विश्वगुरुं योगिजनप्रियम्।
भक्तानुकम्पिनं सर्वसाक्षिणं सिद्धसेवितम्॥ ३ ॥
एवं यः सततं ध्यायेद्देवदेवं सनातनम्।
स मुक्तः सर्वपापेभ्यो निःश्रेयसमवाप्नुयात्॥ ४ ॥

195 JD. Up. 1.1.:

दत्तात्रेयो महायोगी भगवान्भूतभावनः।
चतुर्भुजो महाविष्णुर्योगसाम्राज्यदीक्षितः॥

196 यो विलङ्घ्याश्रमवर्णानात्मन्येव स्थितः सदा।
अतिवर्णाश्रमी योगी अवधूतः स कथ्यते॥ अवधूतोपनिषद्-२

Avadhūta is strange (*i.e.* unexplained) and he has a great vow not to change the Svairavihāra.[197] Though he is self-satisfied and beyond all attachments, he may act according to the rules laid down by Śāstras with a desire to do good to the people. In doing so and in acting unlike Avadhūta, who is beyond the rules of Varṇa and Āśrama, he has here nothing to lose as he is not attached to them for his own sake. He does so for the sake of the benefit of others thus preserving his non-attached nature.[198]

One Up. is after the name of Dattātreya. It is one of the 108 Ups. referred to in the Muktikopaniṣad (1.39). We have already shown how Brahmā becomes its narrator (p. 51). The first part deals with the different kinds of Mantras beginning with Ekākṣara[199], Ṣaḍakṣara[200], Aṣṭākṣara[201], Dvādaśākṣara[202], Śoḍaśākṣara[203]. Moreover, we have Anuṣṭubh about Dattātreya,[204] describing him as an ocean of knowledge, a naked saint acting small child or Piśāca, a bestower of joy and Unmatta. The second part gives the Mālāmantra where we find his connection with Jāraṇa, Māraṇa etc. which we have already referred to (p. 52). The third part gives the usual Phalaśruti.

The Dhyānamantra in the beginning of the Up.[205] refers to him as one having the form of Nārāyaṇa, with three forms. It is again stated in the Up. that the whole world is contained in him just as a banian tree is hidden in the seed[206]. The tradition gives us a Mantra of 20 letters.[207]

Thus, in the Upaniṣads, where the name of Dattātreya occurs, lies a germ, an idea, a seed which later on took the form of trinity worship under the name of Dattātreya that symbolises the idea of unity in diversity connects the people of different creeds and synthesises various differences found in society.

---

197 कृत्स्नमेतच्चित्रं कर्म। स्वैरं न विगायेत्तन्महाव्रतम्। *Ibid.* 6

198 अथवा कृतकृत्योऽपि लोकानुग्रहकाम्यया।
शास्त्रीयेणैव मार्गेण वर्तेऽहं मम का क्षतिः॥ *Ibid. b.* 23

199 द्रां।

200 ॐ श्रीं ह्रीं क्लीं ग्लौं द्रां।

201 द्रां दत्तात्रेयाय नमः।

202 ॐ आं ह्रीं क्रां एहि दत्तात्रेय स्वाहा।

203 ॐ ऐं क्रां क्लीं क्लूं ह्रां ह्रीं ह्रूं सौः दत्तात्रेयाय स्वाहा।

204 दत्तात्रेय हरे कृष्ण उन्मत्तानन्ददायक।
दिगम्बर मुने बाल पिशाच ज्ञानसागर॥

205 दत्तात्रेयी ब्रह्मविद्यासंवेद्यानन्दविग्रहम्।
त्रिपान्नारायणाकारं दत्तात्रेयमुपास्महे॥

206 वटबीजस्थमिव दत्तबीजस्थं सर्वं जगत्।

207 ॐ ऐं क्रां क्लीं क्लूं ह्रां ह्रीं ह्रूं सौः श्रीविष्णवे दत्तात्रेयाय नमः।

# Dattātreya: His Life and Works
# Purāṇas and Tantras

It is only in the Purāṇas that we come across for the first time the full-fledged story about the origin of Dattātreya. Leaving aside all references found in Upaniṣads and the iconographical evidence traced from third century and onwards, we find that in most of the Paurāṇic period he was raised to the status of an avatāra of Viṣṇu. No doubt, in some of them, he is not referred to as an Avatāra, but in almost all of them except LgP and KP he is considered great saint and a Yogī and a giver of desired objects right from Kārtavīrya, a Haihaya king to Yadu, the ancestor of the Yādava race. Even the Mbh makes a reference[208] to him. The BhaP speaks of him as the sixth incarnation of Viṣṇu.[209] BrP considers[210] him as the fifth in a passage while takes him as fourth Prādurbhāva in another passage.[211] In the BrmP. he is the first among Mānuṣasambhūtis and fourth among all incarnations,[212] the other three being celestial ones *viz.* Vainya, Narasiṁha and Vāmana. GP[213] like BhaP considers him as the sixth incarnation in a passage while in another[214] he is the tenth in the list of 24. In the third list supplied by the same Purāṇa,[215] he is not counted at all.

Dattātreya is again considered as a Prādurbhāva in the HV[216] and the Devī BhaP[217]. In classical literature, Harsa[218] and Magha[219] include him in the list of the ten incarnations. Ahirbudhnya Saṁhitā[220] a Pañcarātra work, assigns him a place among 39 Vibhavas. Thus, we find that in some places he is considered as an Avatāra while in others he is either referred to as a Prādurbhāva or a Vibhava. Moreover, in some lists he is among the chief ten Avatāras while in others he is among the 24 or 39.

It will not be out of place here to discuss the question of what these words, *viz.* Avatāra, Prādurbhāva and Vibhava connote. Miss Mriṇal Dasgupta distinguishes between Prādurbhāvas and Avatāras as under: "The term Prādurbhāva probably implies that God continues to exist in his true unmanifest presence, although he manifests himself at the same time in definite forms for particular purposes presumably through his yogic powers. But the idea involved in the term Avatāra seems to be that either the

208 App. I (No. 15) after 3.115.8; 12.49.36 and 13.91.44 (Bombay Ed.); 2.48.1 and 13.257.5 (Kumbhakonam).

209 I. 3.11; II. 7.4 he is the fourth while in VI. 8.16 he is again the sixth.

210 180.31

211 213.106

212 Madhya Bhāga.

213 Ācāra Kāṇḍa.

214 Brahma Kāṇḍa.

215 Ācāra Kāṇḍa.

216 I. 41. 104

217 4. 16

218 21. 93

219 14. 79

220 Ch. V. 54.

whole (Pūrṇa) or the part (Aṁśa) of the divine essence is imagined to descend from heaven taking a particular form (Mūrti) or birth (Janma)[221]." According to Hopkins,[222] in the Avatāra, God descends expressly to save the world while in other descents the motive may be personal. According to the first view-point Dattātreya is rather an Avatāra than a Prādurbhāva while according to the latter conception he should both be an Avatāra and Prādurbhāva because, according to the HV and the BrP he was born for a special purpose. The popular version states that He took birth mainly to satisfy the desire of Atri and Anasūyā who wanted a son of his calibre and stature.

According to the HV[223] and also in the BrP[224] his purpose of the Avatāra is as under: "When all the Vedic knowledge with its branches and the sacrifices were lost, when the caste system was upset, when the religion was lowered down in position, when untruth gained the superiority over truth and when all the the people and religion became restless, Dattātreya put everything to its right position". Thus his Avatāra is mainly meant for the promulgation of right type of knowledge and not for killing any demon as is the case with other incarnations.

The MarP narrates[225] the story of his birth in detail clearing the motive for his human form. It is in a dialogue form between a father and a son where the son narrates to his father how Dattātreya taught Yoga to Anarka (probably another name of Alarka, fourth son of Madālasā). When the latter (father) asked the son about Dattātreya his parentage and about Anarka who happened to ask him about Yoga, the son narrated the story as follows:

In ancient times there was a Brahmin named Kauśika who went astray monopolising all vices. But luckily he had a chaste and pious wife who was devoted to him. Her name was Śāṇḍilī and inspite of her husband's bad character, she, like a true and devoted Indian woman, considered her husband as her Lord, as a deity. She always was anxious to make him happy. Kauśika who had such a chaste wife in his house was, however, attached to a harlot in the town and spent most of his time in her company without caring for Śāṇḍilī. A day came when Kauśika had no money and so naturally he was pushed out of the house by the harlot. Kauśika returned home with a broken heart and maimed and worn out body. Śāṇḍilī received him warmly and felt very happy. Days passed in the service of her husband and inspite of insults and the lessons from the past behaviour of the harlot Kauśika requested his wife to lead him to her, as he was unable to forget her beauty. Śāṇḍilī, like a faithful and obedient wife carried her

---

221 IHQ Vol. VIII, p. 74 ff.

222 Epic Myth p. 210.

223 I.41.105 ff. भूयो भूतात्मनो विष्णोः प्रादुर्भावो महात्मनः।
दत्तात्रेय इति ख्यातः क्षमया परया युतः॥

224 321.107 ff. तेन नष्टेषु वेदेषु प्रक्रियासु मखेषु च।
चातुर्वर्ण्ये तु संकीर्णे धर्मे शिथिलतां गते॥
अभिवर्धति चाधर्मे सत्ये नष्टेऽनृते स्थिते।
प्रजासु शीर्यमाणासु धर्मे चाकुलतां गते॥
सहयज्ञक्रियावेदाः प्रत्यानीता हि तेन वै।
चातुर्वर्ण्यमसंकीर्णं कृतं तेन महात्मना॥

225 Ch. XVI.

ornaments on one hand, Kauśika who was maimed on the other shoulder and started for the house of the harlot one dark night. On the way it so happened that a sage Māṇḍavya who was hanged without any offence by the soldiers of the ruling king was lying there alive on account of his Yogic powers. This sage was hurt by the body of Kauśika who was on the shoulder of Śāṇḍilī who walked in the darkness of the night. The sage cursed the person that he would leave the world at Sun-rise. On hearing this, Śāṇḍilī was shocked. She sent a touching appeal to the Sun, not to rise at all so that her husband could not die. The sun complied with the wish of this chaste woman and the activities of the world were consequently stopped. The gods in heaven could not get their share (Haviḥ) as sacrifices were not performed by the people. Thus the entire cycle of sacrifices, rain, grain and such other mundane routines came to a standstil and there was great chaos all over the universe.

The gods then went to Viṣṇu who directed them to propitiate Anasūyā, who was a chaste woman and who was performing a great penance with her husband Atri the mind-born son of Brahmā. "Oh gods", he said, "only light can be a match for light and penance for penance[226] and you should worship Anasūyā, the great Satī, who alone will be able to regain the position which is lost due to the curse of a Satī.

Accordingly, all gods with Brahmā, Viṣṇu and Śaṅkara as their heads, went to the hermitage of Atri and Anasūyā and requested Anasūyā to help them. The kind-hearted Anasūyā showed her readiness to accompany them though she was quite aware of the powers of gods to do anything they desired.

Anasūyā sees Śāṇḍilī and free and pleasant conversation between the two great Satīs starts and centres round the theme of a wife's devotion to her husband. She finally won over the heart of Śāṇḍilī and told her the mission of her coming over there explaining how for her sake alone the entire universe was in trouble. Śāṇḍilī agreed to consider the problem favourably but was worried for her life without her husband. Anasūyā promised her that she would see to it that her husband would get a new life. Śāṇḍilī cheered the world with the light of the sun while Anasūyā preserved the life of the husband of Śāṇḍilī by her power of chastity.

The gods who appreciated Anasūyā's services asked her to ask for a boon of her choice. After great hesitation she asked that the three principal gods – Brahmā, Viṣṇu and Maheśa should be born as sons to her and that she and her husband should be exempted from the cycle of birth and death. The gods granted the boon and departed.

As time went by one day Atri received Anasūyā who just finished the period of four days of her menstruation and who came to pay respects by falling at the feet of her husband and there at the moment arose a light from the eyes of Atri which served as seed for the three mind-born sons who were Soma, Datta and Durvāsā. Soma was a partial incarnation of Brahmā, Datta of Viṣṇu and Durvāsā of Śaṅkara who was born, it is said, only after seven days as he had to meet with great trouble from the Haihayas. Thus the three divinities took their births and fulfilled the promise given to Anasūyā.

Afterwards Soma went to heaven and Durvāsā moved all over the world. Dattātreya wishing to be without attachment dived down in a lake. Yet the youths

---

[226] तेजः परं तेजसैव तपसा च तपस्तथा।
प्रशाम्यतेऽमरास्तस्माच्छ्रुणुध्वं वचनं मम॥ Mar. P. 16.47.

around him did not leave the bank of that lake even after 100 celestial years. Knowing this Dattātreya came out with a beautiful lady who put on the best type of clothes. The youths even at this curious sight, were not set a back. They thought that the sage was without attachment (Asaṅgī). Dattātreya again, tried to put them to test and drank wine (Surā) with her. Even then the youths were not disturbed thinking that the wind was always pure even though it went over many impure places. Dattātreya finally gave them their desired object, *viz.* the knowledge of the Absolute.

The BhaP gives[227] the origin of the name of Dattātreya. As the sage Atri was desirous of a son he gave himself to him. Thus he is given away to Atri and hence Dattātreya.

The SKP gives[228] the story of Atri-Anasūyā as above and later on narrates Kauśikākhyāna.[229] In the SVP,[230] Atri is described as performing penance for getting a son, worshipping only one highest god; but three gods came together to give the boon. This showed the unity of all the three. As a result of this boon there were births of Candra, Datta and Durvāsā who were incarnations of Brahmā, Viṣṇu and Śiva respectively.

The BVP treats the matter with a slight change. The three gods with inspiration from their respective wives who were jealous of Anasūyā's ever-increasing fame, go to test her chastity and ask her to serve them quite naked. P. Thomas[231] gives the above story of the BVP with a slight change. Here Atri is present when gods came to test her. Anasūyā sprinkles over gods the water that washed the feet of Atri and thus turns the gods into babies. Again, the same process is repeated when the wives of the respective gods come there quite free from jealousy and beseech her for their husbands. It is because of this story, it seems, that Abbe, J. A. Dubois[232] formed the opinion that the story proved that inspite of the great power, they (*i.e.* gods) became quite hostile to virtuous persons and tried to reduce their penance. He, however, adds that the scandalous adventure of the mighty divinities of the Trimūrti is one of the least indecent episodes of the kind related in the Hindu books.

Shrī Gurucaritra[233] of Sarasvatī Gaṅgādhara written in Marathi which is highly respected by the worshippers of Dattātreya traces the origin of Dattātreya in a Pauranic form. But there is no reference to the jealousy of the wives of the three gods. Here it is said that the gods, with Indra as their head went to the three principal gods and requested them to put a check to the powerful penance which was gaining in strength due to chastity and faithfulness of Anasūyā for they themselves were afraid of her curse.

Shrī Datta Prabodha, another Marathi book about the life of Dattātreya, takes[234] Atri outside the hermitage when the three gods came there but provides Anasūyā with his

---

227 II. 7.4.

228 5.3.103.

229 5.3.169 ff.

230 4.3-4.

231 Epics, Myths and Legends of India, p. 96.

232 Hindu Manners, Customs and Ceremonies, p. 542 ff.

233 Ch. 4.

234 Ch. IV.

Caraṇodaka (water left after washing the feet), which was kept there by Atri himself for the purpose of avoiding the trouble, if any, during his absence. Moreover, the plan to humiliate the three goddesses which was communicated to Anasūyā by Nārada[235], and which was thought of by the sage Nārada and Anasūyā,[236] is rather strange, though their motive is said to be pure. Shri Gurulīlāmṛta, a book in Marathi about the life of Swāmī of Akkalakoṭ gives a story about the incident of sprinkling water which turns the gods into babes and again of the same process turning babes into gods.[237] But before doing this Anasūyā gives a delightful discourse on the sin of misconduct towards wives of others.

Shri Datta Māhātmya[238] another book in Sanskrit about the life of the deity represents Atri as observing penance without food devoid of dualities and standing on a single foot. He asked boon from the three gods who appeared before him wishing to be born as his sons. This story is in a form of a dialogue between Maitreya and Vidura. Vāsudevānanda Sarasvatī interprets story of birth in somewhat peculiar sense.[239] It is said that Atri due to his first penance had a vision of a god and due to his second penance of three gods. Moreover,[240] he refers to the story of Kauśika and the three sons who were born to Anasūyā according to the boon given at that time. Shri Raṅga Avadhūta[241] combines all the stories about the origin of the Dattātreya and narrates it fully to such an extent that there are descriptions of the joy of motherhood experienced by Anasūyā right from the cradle song to various activities, done for the sake of the child. He also introduces Nārada but the plan here is between Viṣṇu and Nārada and not between Anasūyā and Nārada as seen in the Datta Prabodha. Nārada excites jealousy of the principal goddesses who believed themselves as the most chaste women in-the universe. Here he has two purposes in mind. The first is to show the importance of a chaste woman and the second is to show the bad result of jealousy. He intends to impress upon the goddesses that it is better to look into the self rather than be jealous of others and that they should not hurt others out of jealousy.

But the most attractive and rational version of the story is found in his lecture on the worship of Dattātreya at Navāpur, in Khandesh.[242] He refers to a very ancient tale of a time when the Lord of the Universe created the world. He created all the types of pleasures which are so believed by the people of this world, such as delicious dishes, beautiful ornaments, gold and rubies, birds and beasts, carts and carriages and many other such things and proclaimed that the stores of all those things were open free for all and, whosoever, wants them in whatsoever quantity might take them away. It would be needless to add that all the stores were soon emptied. Nothing remained in the stores and, therefore, the doorkeepers were just preparing to close the doors of the

---

235 Ch. V.

236 Ch. V. 57 ff.

237 Ch. II.

238 I. 10-11.

239 *Cf.* श्रीदत्तात्रेयषोडशावतारजयन्तीकल्पम्।

240 DP. II. 4. 33. ff.

241 Shri Gurulīlāmṛta I. 5-8.

242 Datta Upāsanā, pp. 5 ff.

stores when an old man with a frail body came there. His frail fame was made so on account of severe penance. He was told by the doorkeepers that there was nothing left behind for him. The old man in a quiet tone requested the doorkeepers to inform the Lord of the Universe of his arrival and to ask if anything was reserved for him. The doorkeepers laughed yet the inspiring voice of the old man forced them in that direction and they got the order of the Lord that if anything had remained it should be given away to the old man. The guards did not find anything and once again they were sent back to the Lord by the old man. The Lord explained to them that the old man was right in his faith and it was He himself who was left behind and was the creator of the things which were taken away by the people so He would give away his life to the old man. Lord Dattātreya thus gave away his own self to the old man Atri who chose not the worldly pleasures but the creator of those pleasures. The story explains in a most poetic way to the name of Dattātreya and reminds us of the phrase in the BhaP which explains the word.[243]

We get another interpretation of the name of Dattātreya from Shrī Bhagavatsinhajī.[244] He splits the word into Datta : A : Traya and gives the meaning that where the Tripuṭis of Draṣṭā, Dṛṣya and Darśana; Kartā, Kāraṇa and Kārya and Jñātā, Jñeya and Jñāna are extinct, there is a form of Dattatreya or to put in another way if a man wants liberation he should give up all these Tripuṭis. But here the word is taken Dattātreya instead of Dattātreya where the ending syllable refers to his family name. (Datta : Ātreya–Datta the son of Atri.)

Coming back to other references we find that in some Purāṇas Dattātreya is an incarnation of Visnu but he is not included in the list of Avatāras as supplied by some of the Purāṇas. SKP,[245] SVP[246] and MarP[247] are the instances in point. AgP[248] refers to the mode of preparing an idol of Dattātreya. Thus we find that in time of AgP he was raised to the status of a god to be worshipped by the people.

We have referred above (p. 58) to his connection with a group of young sages. In the same way, he is connected with many personalities among whom Arjuna Kārtavīrya is most prominent and is found connected with him in almost all the Purāṇas.[249] Even in the Mbh, he is twice referred to as a boon bestower to Kārtavīrya.[250] VYP and MarP narrate the story of Sahasrārjuna in detail while the fact that he got four boons from Dattātreya is referred to by many.[251] About the matter contained in the four boons the Purāṇas agree with one another. The boons are as under :– (1) Getting 1000 arms. (2) Doing away with evil and injustice even though done by great men. (3) Sover-

---

243 दत्तो मयाहमिति यद्भगवान्स दत्तः।

244 भगवद्गोमण्डलः V.p. 4300.

245 5.3.103.

246 4.3-4.

247 17.7

248 49.27.

249 PmP. 5.12.118; BrP. 13. 161; AgP 4.14; BrVP. Gaṇapati 25.10; MP. 43.15; VyP (Uttara) 32. 10; MarP. Chs. 18-19 VP. 4. 11. 13; NP. 76.3.

250 Note 1, Ch. IV, p. 55.

251 *Cf.* PmP. 5. 12. 119; BrP. 13. 162; MP. 43. 15ff; VYP. 32. 11ff; VP. 4. 11. 3ff.

eignty all over the world through war and its protection by righteousness. (4) Death in war and that too at the hands of superior. The Mbh. refers to a golden aeroplane (Kāñcana Vimāna) given to Kārtavīrya.[252] According to Pargitar, the connection of Dattātreya with Sahasrārjuna is introduced in a natural, appropriate and simple manner and so it is most trustworthy.[253]

The story runs as follows: Kārtavīrya was the son of Kṛtavīrya, and when he came to the throne he refused to rule the kingdom as the sins, he thought, committed by the subjects were to be shared by the ruling king. On hearing this the preceptor Gargācārya advised him to propitiate Dattātreya who was on the earth to uplift the world. He even narrated an incident in glorification of Dattātreya and told how Indra and other gods got favour and through his grace achieved victory over the demon Jambha. Arjuna went there and after serving for many years got four boons. Since that day he protected the world with righteousness and became a sovereign ruler. Even gods were afraid of him. One day Sun-god in the disguise of a Brahmin asked from him all the earthgrowing plants and trees in alms which Arjuna as a Brahminworshipper gave the honoured guest. The Sun-god assuming the form of fire, burnt all including trees in the hermitage of Vaśiṣṭha who cursed Arjuna that the son of Jamadagni would kill such an arrogant king. As time went by Paraśurāma the youngest son of Jamadagni and an incarnation of Viṣṇu killed him in connection with an incident of the cow, useful for the sacrificial purposes (Homa-Dhenu or Kāma- Dhenu) who was taken away by force by the king.

There is the addition of one more point in the story in Shrī Gurulīlāmṛta[254] Gujarati work by Shrī Raṅga Avadhūta. Arjuna is shown to have been disgusted with the world after the enjoyment of sovereign rule and the pleasure the world. He approached Dattātreya once again and served him faithfully and conscientiously for many a year. He was put through many severe tests by the god but ultimately he was blessed with the highest type of knowledge and returned home with a desire to rule without any attachment whatever.

MarP[255] informs us that the day when Arjuna got the boons from Dattātreya was celebrated every year with the performance of Dattātreya sacrifice (Dattātreyasya Yāgam). VP[256] refers to his connection with Rāvaṇa whom he tied like a beast.

Next to Kārtavīrya he is frequently connected with Alarka or Anarka. BrP[257], BhaP[258], MarP[259] and GP[260] refer to Dattātreya as a teacher expounding either Aṣṭāṅga Yoga or Ānvīkṣikī and Sutarka-Vidyā to Alarka. MarP narrates the story in detail. Alarka was the fourth and the last son of Madālasā and Ṛtudhvaja. Madālasā herself was a great Yoginī and had the knowledge of self which was imparted to the three elder

---

252 दत्तात्रेयप्रसादेन विमानं काञ्चनं तथा। 3. 115. 8ff (App. 1.15).

253 Indian Historical Tradition, p. 231.

254 1. 27. 44 ff.

255 19. 30.

256 4. 11. 4 ff.

257 180. 32.

258 1. 3. 11.

259 16. 12.

260 Ācāra Kāṇḍa 1. 19 and Brahma Kāṇḍa, 15.13.

sons from their very childhood. The fourth Alarka was spared as the king Ṛtudhvaja unluckily intervened in the matter and expressed his opinion that somebody must be spared for the kingdom and for the sake of Piṇḍa-Dāna (offering of oblations after death). Alarka thus got the worldly kingdom after the departure of his parents in the forest. After some years one of his brothers came to fight with him and to release him from worldly attachment. In this fight Alarka was defeated with the help of the king of Banaras and with the Yogic powers which he possessed. Disgusted at the defeat, the broken hearted Alarka went to the forest where he remembered a note given by his mother with instruction to read the same when any calamity befell him. The note stated that one should avoid attachment (Saṅga) as far as possible and if it was not possible one should live in company of saints. Thus he went to the hermitage of Dattātreya which happened to be very near and Iearnt Aṣṭāṅga Yoga from him.[261]

In the same way, the name of Prahlāda, the son of Hiraṇyakaśipu and the famous devotee for whose sake Viṣṇu incarnated himself as a Man-Lion is mentioned along with Alarka as getting knowledge of Yoga from Dattātreya.[262] The BhaP[263] narrates the whole dialogue between the two on the duties of a Yati.

The next personality with whom Dattātreya is connected is Āyu, a king without a son, who along with his wife Indumatī performed many rites in order to have a son. It was all in vain. At last he went to Dattātreya and worshipped him for 100 years. It is interesting to note that during these years Dattātreya did not speak a single word with him. Pleased with the services he asked why he had come though he knew he had passed through the usual tests which were put to him as described above in connection with the young sages. Moreover, he was asked to bring wine and that too in a human skull. Having carried out the instructions he got favours from Dattātreya.[264]

VhP[265] speaks of one king named Supratīka, in Kṛta age who had two wives named Vidyutaprabhā and Kāntimatī. He had no son and so he went to Citrakūṭa to propitiate the son of Atri. After pleasing him he got a son. Here as is seen, he is connected with Citrakūṭa mountain, which reminds us of a reference in the Rāmāyaṇa, when Rāma with Sītā and Lakṣmaṇa visited the hermitage of Atri and Anasūyā.[266]

The SkP[267] narrates the story of a Brahmin named Durācāra who, owing to bad company lost his Brahminhood and was overpowered by Vetāla. He wandered all over the earth and came to the holy place of Dhanuṣkoṭi. There he was released from the clutches of Vetāla. So he inquired about the sanctity of the place, from the sage Dattātreya who lived there and who was the best among Yogis. Dattātreya narrated to him the importance (Māhātmya) of the place and the beliefs connected with it. The Brahmin was pleased at the account and went home to pass his life in the way shown by Dattātreya.

---

261 For details cf. Ch. 34-40.

262 BhaP. 1.3.11; GP Ācāra Kāṇḍa. 1. 19.

263 7.14.

264 PmP Bhūmi Khaṇḍa 103. 121.

265 10. 18 ff.

266 II. 117. 5 ff.

267 III. 36.5 ff.

The most famous dialogue between Avadhūta and Yadu about twenty-four Gurus is found in the BhaP.[268] Yadu was the eldest son of Yayāti, king and ancestor of the Yādava clan to which Shrī Kṛṣṇa belonged. Yadu was the eldest among the five sons of Yayāti. The youngest, Puru, was placed on the throne in consideration of his regard for his father in exchanging the father's age with his youthfulness when his father got a curse from Śukrācārya. Yadu took this as an insult and retired to the forest with a disgust for the world. Here he saw Dattātreya, who was found to be happy and self-satisfied even in the absence of any material possession. When asked, Dattātreya showed him the way and the secret of happiness which he had acquired by minute observation of Nature and with constant reflection.

Shrī Datta Purāṇa[269] and Shrī Gurulīlāmṛta[270] describe the story of Paraśurāma connecting with Dattātreya. VYP[271] narrates the story of Kārtavīrya's fight with Paraśurāma, the destruction of the former by the latter while here the story is further developed that after the extermination of the Kṣatriyas twenty one times Paraśurāma was restless and went to the hermitage of Dattātreya with his mother Reṇukā. who became a Satī after her husband. Paraśurāma performed the Śrāddha ceremony with Dattātreya as the priest. Here Dattātreya gave him the highest knowledge which, according to the tradition is contained in the Jñāna Kāṇḍa of Tripurā Rahasya.

The foregoing narration about the life and work of Dattātreya from various sources will show how he happened to be elevated to god-head and was considered as an incarnation of Trinity in general and of Viṣṇu in particular. Here it will not be out of place to go into details about the idea of incarnation in the Epics and the Purāṇas.

The doctrine of incarnation was still developing in Epics.[272] It was neither stereotyped into usual ten nor extended to ten. What is true of the Epics is applicable even to the Purāṇas except the extension of the number of incarnations from ten to either 24 or 39. Dr. R. C. Hazra also concludes that the views of the people regarding the names and number of the principal incarnations varied disappointedly before 800 A.D...and that the group of the ten principal Avatāras had no general acceptance before 800 A.D. Besides this, much has been written on the theory of Avatāras and many fables and stories showing the purpose of the Avatāras have been found in the Purāṇas,[273] and in the later literature.[274] But all agree to one cardinal fact that God descends on earth for special reasons and in special circumstances. The Gītā[275] has aptly expressed the mission of incarnation: Whenever there is heavy burden of sins on earth and when righteousness disappears, god descends to the world to establish law and order exterminating the

---

[268] 11. 7. 9. This is a dialogue within a dialogue. Originally the dialogue is between Kṛṣṇa and Uddhava where the former imparts the latter the highest knowledge.

[269] 4.8.

[270] Jñāna Kāṇḍa Ch. 26.

[271] Uttara Kāṇḍa Ch. 32.

[272] Hopkins, Epic Myth. p. 210.

[273] BrmP. Madhya Upodghātapāda 72.62 ff.

[274] GC. Ch. III. Mriṇāl Dasgupta reproduces one based on Nārāyaṇīya section of Śānti Parva 349.17 ff. in IHQ. Vol. VIII, p. 74 ff.

[275] 4.7,8.

wicked. Many times it serves the purpose of the best example to the people of the service and proper action. Dr. Bhagwandas,[276] the famous theosophist scholar, states that theory is according to the relation with the three main functions of life and mind, *viz.* knowing, desiring and acting. Any disorder in the right knowledge, right desire and right action will cause God to descend in the three main forms. Firstly, when false teachers and false teachings prevail, secondly, when wrong emotion and lower passions begin to grow and thirdly, when wrong knowledge and wrong desire and selfishness prevail, then the epoch-making Avatāras proper appear. Shrī Ṛgvedī[277] refers to the view of the evolutionist Hindus, who consider Avatāra from the evolution point of view. Thus, from Matsya gradually arose Varāha, Narasinha half beast and half human and then Vāmana, imperfect, after whom came Paraśurāma full of vengeance and jealousy. Rama of good qualities arose after whom Kṛṣṇa who saw pleasure as well as pain with the same eye, and finally came Buddha who wanted to uplift the whole world on the strength of self-knowledge. But this theory is not sound as we find that many lists start not with Matsya but with Haṁsa (Swan) and Kūrma (tortoise)[278] and that the number varies as regards their names and places. Anyway, the whole idea of incarnation shows belief of several generations that behind all human efforts and achievements there is one Absolute Power working and protecting all and He often sets everything right by descending on the earth when human beings are unable to set them right.

There is another interesting thing that we find in the accounts of Dattātreya. It is in his connection with wine and woman.[279] But curiously enough, at the same time we find that the so-called guilty himself says that he is so. Thus when Āyu[280] went to ask a boon or when gods[281], headed by Indra asked his help for the destruction of a demon or when Paraśurāma with his mother approached him, Dattātreya himself is said to have said that he was the drinker of wine and was attached to a woman. Thus, it is tutile to ask a boon or help from such a man who is without any character (Anācārī) and who has no knowledge of Dharma and Adharma. The second thing which we find is that it is with the clear intention[282] of avoiding unnecessary crowds and any kind of attachment that he behaves in such a strange manner. He is of the definite opinion that if a Yogi is to perform Yoga practices he should avoid the company of all types.[283] Moreover, we find that he is not found in the company of women at all times and even his fondness for wine is seen only when he wants to test a devotee. Otherwise he is ever amongst the Yogins.[284] MarP[285] tries to give a philosophical explanation for these two. The gods in

---

276 Kṛṣṇa: A study in the theory of Avatāras, p. 27 ff.

277 Āryonā Tahevārono Itihāsa, Pp. 213-14.

278 Cf. Nārayaṇīya Section of Mbh. ASB. Edi. XII. 141.

279 PmP. 103. 106, 122; MarP. 17.20, 22.

280 PmP. 103. 113-14.

281 MarP. 18. 28, 30.

282 MarP. 17. 20, 22.

283 Cf. His sermon on the illustration of the bangles of a girl (Kumārikā Kaṅkaṇa). Also refer to his VIII Ch. in Avadhūta Gītā.

284 Cf. In one of his Dhyānas he is described as surrounded by nine Nātha Yogins and even in the descriptions found elsewhere he is described so.

285 18. 29, 31. अनघेयं द्विजश्रेष्ठ जगन्माता न दूष्यते।

reply to Dattātreya's reference to his attachment to wine and woman say: "Oh Lord of earth! thou art sinless (Anagha) and pure-hearted; so thou art not bound or fettered and the mother of all the world with thee is also sinless and pure like the rays of the sun falling equally upon both the Brahmin and the outcaste." The same Purāṇa also gives illustration of wind which remains pure for ever.[286]

The question of this connection with wine and woman is also found in one Sanskrit book called Shrī Dattātreya Māhātmya. The author is unknown as the colophon tries to connect it with BrmP. It is in the form of dialogue between Dīpaka and his Guru Vedadharmā. Dīpaka on hearing so many stories about Dattātreya, asks[287] his Guru a question with an humble request to remove the doubt which occurred to him. "Why has a saint," Dīpaka asks, "who had all the characteristics of a holy seer acted in such an impious way (Anācāramā-śritaḥ)?" Moreover, he further asks the same thing quoting the famous saying that whatever is done by the great is imitated by the masses, and lastly, he asks his Guru anticipating a particular reply why Dattātreya incarnated himself as a Brahmin if a person like him has nothing to do with the question of purity and impurity with regard to his self-satisfied nature and the state of living in ecstacy for ever. Vedadharmā removing the doubts said, "Just as the behaviour of gods and men is different and just as the same is the case with beasts and birds, in the same way men who follow the holy path have their actions different from the duties of all the castes (Varṇa) and stages (Āśrama). If others follow them blindly without understanding the purpose behind them they perish like men who drink poison in imitation of Lord Śiva. Vāsudevānanda[288] touches the same question in the words of Sahasrārjuna who says that in the eyes of the world he (Dattātreya) might be considered reproachable yet, in fact, he is not so as the soul is without attachment and ever free. In another place,[289] Vāsudevānanda quotes even scripture (Śruti) and explains the real sense lying behind the literal sense. In short, all these attempts to justify the peculiar behaviour of Dattātreya show that Dattātreya used these two as his weapons. With the help of these two, he, at times, tested devotees and many times avoided worldly attachment.

As regards inner meaning of the objectionable behaviour, it is worth noting that the followers of Vāma Mārga are seen practising such activities based on five Ma-Kāras. The Vāma Mārga is one of the three branches of Tantras. But before the degradation of this system took place the real meaning behind them all was generally understood by the followers. Dayāśaṅkara Kavī[290] tries to throw light on it with the help of Bhāskara's commentary on Lalitā Sahasra Nāma and Tārānanda Tīrtha's Tattvaprakāśa. The wine referred to is not the ordinary wine but is nectar in the form of feelings which are the outcome of knowledge of Brahman. In the same way the union with woman is not to be understood in the popular sense but it is the union of a Yogī with his Suṣumṇā Nādī.[291]

---

यथांशुमाला सूर्यस्य द्विजचाण्डालसङ्गिनी ॥ ३१ ॥

286 17. 24. अन्तावसायिवेश्मान्तर्मातरिश्वा वसन्निव।

287 3. 1.

288 Datta Cumpūh I. 30

289 DP. Tīkā. : 4.7.31 ff. p. 338.

290 Kalyāṇa: Śri Śakti Aṅka. p. 253 ff.

291 The actual verses are as under: –

Hazariprasad Dvivedi informs us that in Vāmācāra, Ātmā is to be imagined as Vāma (Śakti) while practising the Upāsanā.[292] In this way, all the Ma-Kāras are used by the Vāma Mārgis not in their literal sense (Vācyārtha) but have altogether a technical meaning.[293] The reason for doing so seems to enable the laymen to understand the unfamiliar doctrine through something known. It is to show them that the pleasure they get in ordinary life is rather trifle and nothing in comparison with what the followers of Kaula Mārga or Vāma Mārga get from their technical five Ma-Kāras.

It is for this reason, it seems, that Tantras dealing with different kinds of wines to be used in worship and the ways of making and drinking them used to write verses in disordered letters (Vyākulitākṣaraḥ) to keep the content secret. For example Tantrarāja Tantra[294] states that the Siddha should never drink wine unless it has first been offered as Arghya to Devī who is worshipped. Wine should be drunk till the mind is wholly absorbed in the Devī. To drink more than that is a sin. He who drinks without offering and for the satisfaction of his desire is a sinner, a worshipper of ignorance and should be punished by the king.[295]

Such practice is seen from ancient times. It gives an idea of the highest pleasure through an analogy which ordinary people can easily understand. Thus Mithuna has always remained one of the recurrent themes of Indian sculpture. The Mithuna is the state which is "like a man and a woman in close embrace." The earliest of this Mithuna sculpture is from Sanchi (c. 2nd century B.C.).[296] The Buddhist idea of Mithuna is the union of Buddha and Prajñā. The Bṛhadāraṇyaka Up. declares[297] that just as a man closely embraced by a woman knows nothing more of the outer or the inner world as also does the self embraced by the higher spirit knows nothing more of without or

---

ब्रह्मस्थानसरोजपात्रलसिता ब्रह्माण्डतृप्तिप्रदा।
या शुभ्रांशुकलासुधा विगलिता सा पानयोग्या सुरा॥
सा हालापिबतामनर्थफलदा श्रीदिव्यभावाश्रिता।
यामित्वा मुनयः परार्थकुशला निर्वाणमुक्तिं गताः॥
या नाडी सूक्ष्मरूपा परमपदगता सेवनीया सुषुम्णा।
सा कान्तालिङ्गनार्हा, न मनुजरमणी सुन्दरी वारयोषित्॥
कुर्याच्चन्द्रार्कयोग युगपवनगते मैथुनं नैव योनौ।
योगीन्द्रो विश्ववन्द्यः सुखमयभवने तां परिष्वज्य नित्यम्॥

292 Nātha Sampradāya, p. 75

293 The other references are also quoted by Dayāśaṅkara from the different Śāstras as under: –
यदुक्तं परमं ब्रह्म निर्विकारं निरञ्जनम्। तस्मिन्प्रमदनज्ञानं तन्मद्यं परिकीर्तितम्॥
रेफस्तु कुङ्कुमाभासकुण्डमध्ये व्यवस्थितः। मकारश्च बिन्दुरूपः महायोनौ स्थितः प्रिये॥
अकारहंसमारुह्य एकता च यदा भवेत्। तदा जातो महानन्दो ब्रह्मज्ञानं सुदुर्लभम्॥
कुलकुण्डलिनी शक्तिः देहिनी देहधारिणी। तया शिवस्य संयोगो मैथुनं परिकीर्तितम्॥

294 Ch. VIII Vv. 72. 90.

295 न कश्चित्पिबेत्सिद्धो देवमर्घ्यमनिवेदितम्।
पानं च तावत्कुर्वीत यावतास्यान्मनोलयम्।
ततः करोतिचेत्सद्यः पातकी भवति ध्रुवम्।
देवतागुरुसेवान्यत् पिबन्नासवमाशया। पातकी राजदण्ड्यश्चाविद्योपासकैव च।

296 The monuments at Sanchi, Plate. LXX VII. 20 a.

297 IV. 3. 21.

within. This is his true form in which his desire is satisfied. He has also no desire any more, nor any pain. This symbol of Mithuna, as a symbol of Mokṣa, or reunion of the two principles, the essence (Puruṣa) and the nature (Prakṛti) is enjoined to be carved in the Bṛhatsaṁhitā (Lv) Hayaśīrṣa Pañcarātra, AgP (civ-30), Samarāṅgaṇa Sūtradhāra (XL. 30-34).[298] In the same way, we find in the Yogavāśiṣṭḥa[299] the idea of Gaurī being half Śiva, embracing Śiva just as Mādhavī creeper clasps the young Āmra tree. We may also remember our great Kālidāsa,[300] who glorified the couple united like word and sense. Later on both the people as well as the followers of the system forgot the real significance of these symbols and stuck to the outward form. Moreover, the common man saw all these things with awe and respect towards a great man. He honestly believed that the actions of the great should not be challenged because great men are above worldly ties. It is worth remembering that these two – wine and woman – have always remained as symbols and the followers of this school have never taken the liberty of using them in their literal sense. Not even a single incident is found in this connection. In this respect it differs from the Vāma Marga, which later on deviated from its original track. The woman is, in fact, the symbol of self-experience and wine the symbol of pleasure arising out of it. Thus Dattātreya's connection with them is definitely quite in keeping with his status as an Avadhūta. Moreover, there are three categories of devotees, namely Paśu, Vīra and Deva. One is pushed forward according to the state in which an individual is seen. God does not enjoy food but devotion of the devotee in offering food. This food will vary according to the status of the devotee who offers the best objects of his choice to his god. It has already been shown that Dattātreya utilised a woman as a means either to avoid people or to test devotees. The offerings of wine and flesh are found in connection with his Kṣatriya devotees like Sahasrārjuna and Āyu who liked these things and possibly used them as their daily food. Such devotees were given instructions in the knowledge of reality through a gradual process and in their lowest gradation. He accepted even their usual food. A new element of Bhakti was added and they gradually changed their ways and later on offered their anger (Krodha), passion (Kama) and such other offerings and became immortal enjoying the status of Devas. Thus Dattātreya is worshipped by the people of all castes and creeds and he leads them on to the proper path according to their temperaments. This type of guide for getting gradual liberation is adhered to by the great followers of this school which we will examine in the following pages.

### *Dattātreya: His connection with Tantras*

We, thus, see that Dattātreya was connected with wine and woman not in their literal sense but in an altogether different manner. He is, in fact, a Yogī in the true sense of the term. Moreover, he is always seen in the company of Siddhas seeking his guidance

---

[298] All these references are quoted by Stella Kramrisch in his book "The Hindu Temple", Vol. II, P. 346 ff.

[299] Nirvāṇa Prakaraṇa, XVIII. 3.

[300] Raghuvaṁśa, 1. 1.

in Yoga practices. In one Dhyānaśloka he is connected with Nava Nāthas who worshipped him, standing around him.[301]

In another verse he is called "worthy to be worshipped by Yogīs".[302] Moreover, we find in manuscripts of works on Dattātreya worship that he is discussing the Yoga-problems with Sāṁkṛti and others who are desirous of knowing Yoga. No sane person would go to one who follows sensual practices. The later development which connects him with Tantras which simply profess to give Jāraṇa, Māraṇa, Uccāṭana, Vaśīkaraṇa and such other low practices while using his worthy name is the result of wrong interpretation. The relation of Dattātreya with Tantras is, no doubt, very close, but we have to discriminate between the right and the wrong. We do see even in the present times the practice of using the names of great persons to get profit for personal aim and the case of certain Tantras is on the same lines though the Śākta system as such is highly strengthened by Dattātreya through certain valuable works about it.

We find his connection with all the three kinds of Śākta Āgama viz. Tantra, Yāmala and Ḍāmara. Gopinath Kaviraj is of the opinion that one who wants to go through all kinds of philosophical thoughts in India must examine the contents of Tripurā Rahasya one of the chief books on the Śākta system. But uptill now nobody had critically examined it for want of sufficient materials. Dattātreya was closely connected with the goddess Tripurā and he had written a treatise on her worship, though the line of Tripurā is represented by several other teachers like Paraśurāma, Durvāsā, Agastya and Lopāmudrā. We know Dattātreya's connection with Tripurā from Tripurā Rahasya, "which embodies", according to Gopinath Kaviraj, "the teachings of Hāritāyana to Nārada representing the old traditional lore of secret science originally revealed by Saṁvarta and subsequently expounded by Dattātreya to Paraśurāma.[303] As regards Yāmala reference, Dattātreya Vajra Kavaca, one of the sacred books in the Dattātreya school is said to have been taken from Rudrayāmal. In the same way we get a reference of Dattātreya in Ḍāmareśvara Tantra. In Tripurā Rahasya we have higher philosophical thought and high regard for women in general which would clearly show the true relation of Dattātreya with the Tantras. But there are other Tantras like the Dattātreya Tantra. There are the Dattātreya Paṭala, Dattātreya Kalpa and many other books of Tantra and Mantra types which connect him nominally. The ideas of these works are far from the pure mind of Dattātreya. The very definition of an Avadhūta[304] or Kaula who is the highest type of a Śākta follower will make it clear that Dattātreya cannot be the author of such verses which describes the Vājīkaraṇa and such other Prayogas.

---

301 ध्यायेत्परीतं नवनाथसिद्धैः।

302 ध्येयं सदा योगिभिः।

303 Tripurā Rahasya Jñāna Khaṇḍ, Part. IV. p. 2.

304 "कर्दमे चन्दनेऽभिन्नं पुत्रे शत्रौ तथा प्रिये।
श्मशाने भवने देवि तथा वै काञ्चने तृणे॥
न भेदो यस्य लेशोऽपि स कौलः परिकीर्तितः॥" – भावचूडामणि. *Cf.* also P.53.

OR अक्षरत्वाद् वरेण्यत्वाद् धूतसंसारवन्धनात्।
तत्त्वमस्यादिलक्ष्यत्वाद् अवधूतोऽभिधीयते॥ - अवधूतोपनिषद्-i.

Moreover, the Avadhūta Gītā of Dattātreya in its 8th chapter, emphatically declares that if Yoga is to be practised by a man he shall have no connection, whatsoever, with wine and woman. Thus it is proved beyond doubt that his name is wrongly used with such Tantras where either Īśvara-Pārvatī or Dattātreya Sāṁkṛti's pair is the common narrator of their so-called Tantric knowledge.

*The Works of Dattātreya*

There are many works connected with the name of Dattātreya. They fall into two main categories. First, there are certain works such as Avadhūta Gītā directly spoken by Dattātreya, while some are supposed to be spoken by him and someone else. The Tantra Granthas are instances in point.

*Avadhūta Gītā*

This passes under many titles, such a Datta Gītā,[305] Avadhūta Gītā, Datta-Gītā-Yoga-Śāstra,[306] Vedānta-Sāra.[307] The work is on Vedānta and consists of 8 chapters. The 8th chapter is against attachment to women and that too in a very exaggerated language. It is considered by some as a late interpellation. Yet curiously enough the definition of an Avadhūta (one stanza on each syllable) is given there (Ch. 8.6-9). The whole chapter has a peculiar tone. It always speaks of the harm done by women on the path of liberation and the highest spiritual happiness. Those who wish to tread the path of liberation and want to enjoy perfect bliss should at once abandon the company of women (8.15). It never gives a hint that a woman herself is bad. On the contrary it advises us to be away from anything that hinders the path of the highest bliss (8.27). For these reasons the chapter which is found almost in all the manuscripts cannot be put aside as an interpollation.

The first chapter deals with the position of the soul. Everywhere the omniscient, omnipresent, formless and endless soul exists. There is no birth, no death, no bondage, no liberation, no mind, no religion and lastly neither form nor name (1.17). Everything is Brahman (1.13) and one should see the self not different from him (1.18). This highest knowledge is supported by the Upaniṣads with passages like Tattvamasi (Thou art That). When the pot is broken, the Ghaṭākāśa disappears in the air. In this way when the mind is one with the soul it becomes the Soul (1.31) and when a Yogin attains this position he is one with the Soul. Then he remains all alone, one with the bliss and moves naked (free from Vāsanā), free from pride (1.73). He then knows no preceptor, does not believe in any preaching (1.54) as he knows the state of the soul which is above Dvaita – duality and Advaita – non-duality (1.36). Thus the perfection of the soul and its real nature, its oneness with the highest Brahman is the central topic of the first chapter.

The second chapter deals with the proofs of the above-mentioned knowledge. Just as there is sweetness in Gur, softness in soft things, coolness in water and bitterness in

[305] Sulabhaviśvakoṣa 3. 1144.

[306] The Encyclopaedia Indica Vol. X.

[307] Tanjor Vol. 13, No. 7589.

bitter objects, so is Puruṣa and Prakṛti, one with each other. Though for the time being there may arise different kinds of feelings from the heart like the bubbles in water, yet that is short-lived (2.7) because the outward knowledge is false and the only inner knowledge like the knowledge of the water inside cocoanut is true. For this inner knowledge the Guru leads his disciples to the right path. The Guru is a guide. People should take whatever is good from him and should not think of anything else. The Guru is quite helpless if the disciple does not act according to his teachings. Like a man takes away a jewel from the heap of impure things (2.1) a man should act according to the teachings of the Guru. Otherwise, going along that path mere instruction will not serve any purpose, especially when we know that knowledge which we want to attain is above all speech and thought. Thus, he should always surrender himself to the highest God the self which ever exists. If this is done there is no need of having the head shaved etc. and of Yogic practices. He is above all things and does not return to this world again.

Chapters third and fourth treat the inner nature of the Soul in a poetical manner. The third chapter repeats the line ज्ञानामृतं समरसं गगनोपमोऽहम्। in each stanza while the fourth one repeats the meaning of स्वरूपनिर्वाणमनोमयोऽहम्। The soul is neither Sthūla nor Sūkṣma; he never takes birth nor dies; he is without beginning, middle and end; he is neither the highest (Para) nor the lowest. He is a reality in the true sense of the term and is Knowledge, Nectar, Blissful and detached and Omnipresent like the sky (3.6). Worldly pleasures, attachment, ignorance never touch the Soul; he is free from all the states viz. waking, dreaming and sleeping and above all the phases of time *viz.* past, present and future. How can he then have the fourth state and the directions? (3.20). He performs the best action for he is actionless; he enjoys the best as he is without attachment and is above all bodily pleasures (3.26). This is the reason why a man should not grieve and should be free from any kind of desire (3.38). This kind of freedom of the soul always exists. His nature is free and innocent. It is not to be attained from outside (4. 2-3). There is nothing that can be shown as different from him, there is no secret that is not known to him (4.13). Thus these chapters serve the purpose of Sthāṇukhanana Nyāya and finally fix the nature of the soul.

The fifth chapter then gives a series of reasons for avoiding lamentations as the soul is the same everywhere. It is the sum and substance of all. There is no difference in self and knowing this men should not be attached to the pleasures of the body (5.30).

The sixth chapter rejects every kind of activity, in view of the Blissful nature of the soul. If everything is blissful at all times how can there be, it is asked, pleasures of senses, nay, the very senses, mind and intellect different from it? (6.8). Knowing this Blissful nature pervading all there cannot be any distinction between man and man. The same is the case with caste and family. There is neither a Guru nor a disciple nor the teaching and so there is no question of bowing down to any one. (6.22-23). Everywhere the self – the pure and immutable soul is seen pervading as Reality.

In the seventh chapter the state of an Avadhūta is described. An Avadhūta is one with perfect bliss, quite pure and without any attachment. He is clad in rags gathered from the street. He never argues with anybody knowing that the self which is pure and in itself a destination is without any destination. He is above all hopes and despairs. He

moves in the world in perfect pleasure. He is a Yogī though he is without Yoga and Viyoga; he is an enjoyer though he is without enjoyment and non-enjoyment. In short, he is above all dualities. Even contradictory actions are performed by him at the same time. He is free from all desires. The definition of an Avadhūta as based on each syllable is given in the 8th chapter which sums up all the characteristics of an Avadhūta.[308] The syllable 'A' points to the state of Avadhūta, who is free from the clutches of hope (Āśā), who is pure in the beginning (Ādi), in the middle and in the end and who is always joyful (Ānanda). The syllable 'va' points to his freedom from desires (Vāsanā). His speech (Vaktavya) is innocent and he always acts in the present (Vartamāna). The syllable 'dhū' points to his body, mixed with dirt (Dhūli) – *i.e.* his carelessness regarding external pomp, and his mind is steady. He is above the state of meditation (Dhyāna). Lastly the syllable 'ta' shows that he has meditated on the Tattvamasi-problem and is free from ignorance (Tama) and pride.

The 8th chapter prescribes avoidance of company of ladies in a hyperbolic language so that one who wishes to go along the path of perfect bliss might observe a vow of celibacy which is the primary requirement.

Considering all the points and taking into account the book as a whole we find the following striking points about the form of the work. Almost all the chapters except the 2nd and the 7th speak of the indescribable nature of God and his state, "whom and how should one bow down as everything is one with the highest and the formless"? Moreover, this kind of verse forms the beginning (Maṅgala Śloka) of each chapter. In the same way at the end of almost all the chapters except the 2nd, 3rd and 8th there is a repetition of the same verse.[309]

These two points show the exclusive authorship and uniformity of the work.

The colophon at the end of each chapter informs us that it is written by Dattātreya and each chapter is called either Ātmasaṁvityupadeśa or Svātmasaṁvityupadeśa.[310] Ch. IV-VIII add Svāmikārtika Saṁvāda, while Ch. IV-VI again give additional names to the chapters *viz.* Svarūpanirṇaya, Samadṛṣṭikathana and Mokṣanirṇaya respectively.

### *Jīvanmukta Gītā*

In the same way there is a Gītā, named Jīvanmukta Gītā, named after Dattātreya. It consists 23 verses and reveals characteristics of a Jīvanmukta. It has a striking similarity with the characteristics of an Avadhūta given in the Avadhūta Gītā. The only difference is that this work is in the Anuṣṭup metre while the Avadhūta Gītā is in a different me-

---

308 आशापाशविनिर्मुक्त आदिमध्यान्तनिर्मलः। आनन्दे वर्तते नित्यम् अकारं तस्य लक्षणम्॥६॥
वासना वर्जिता येन वक्तव्यं च निरामयम्। वर्तमानेषु वर्तेत वकारं तस्य लक्षणम्॥७॥
धूलिधूसरगात्राणि धूतचित्तो निरामयः। धारणाध्याननिर्मुक्तो धूकारस्तस्य लक्षणम्॥८॥
तत्त्वचिन्ता धृता येन चिन्ताचेष्टाविवर्जितः। तमोहंकारनिर्मुक्तस्तकारस्तस्य लक्षणम्॥९॥

309 विन्दति विन्दति न हि न हि मन्त्रं
छन्दोलक्षणं न हि न हि तन्त्रम्।
समरसमग्नो भावितपूतः
प्रलपति तत्त्वं परमवधूतः॥

310 Svātmasaṁvityupadeśa is sometimes given as a separate work. *Cf.* Hindi Viśvakośa, Vol. X.

tre. Self is everything – the Soul, the Teacher and the World. Like the sky he is without attachment. The soul is like the sun shining everywhere and is behind all creatures. Like the moon in water He is revealed as one in many. In short, the work describes the highest state of realisation.

There is a versified translation of the work in Gujarati by Shrī Sāgar Māharāj in his Diwāne Sāgar.

The next work traditionally attributed to Dattātreya is Tripurā Rahasya. The peculiarity of this work is that it is said to have been directly spoken by Dattātreya to Paraśurāma. It has three parts: (i) Māhātmya Khaṇḍa, (ii) Jñāna Khaṇḍa, (iii) Caryā Khaṇḍa. The last one is not available at present while the first two are published. It is also named as Hāritāyana Saṁhitā. Hāritāyana is another name of Sumedhā who was a disciple of Paraśurāma. Paraśurāma in his reply to a question put to him by Sumedhā said that previously his preceptor Dattātreya showed him the way to permanent happiness. The whole work discusses the problem in the form of a dialogue between Paraśurāma and Dattātreya. In the 2nd chapter the work, however, claims its origin from the greatest god Śaṅkara who told the same to Viṣṇu and Viṣṇu again gave it to Brahmā. In this world Dattātreya the incarnation of Viṣṇu instructed Paraśurāma and the latter taught it to Hāritāyana who with the permission of his Guru went to Hālāsya village but forgot the teachings owing to his dull memory. Learning the news from Brahmā, Nārada came to hear the Tripurā Māhātmya and after knowing the matter he asked Brahmā, his father, how Sumedhā got the power of telling Tripurā Rahasya. Brahmā narrated the previous life of Sumedhā and informed Nārada that in his childhood owing to utterance of ऐ without the dot, Tripurā was pleased with the boy but as he did not utter the बिन्दुयुक्त ऐं he forgot the teachings of his Guru; but added that with his blessings he would then recollect the same. Saying so Brahmā went away and Sumedhā told Nārada the Tripurā Rahasya as it was narrated to him by his Guru Paraśurāma who again had learnt it from Dattātreya.

The Māhātmya Khaṇḍa has 80 chapters containing 6687 verses. Starting with the story of Paraśurāma it describes many legends connected with Tripurā and her principal forms under different names, such as Kumārī, Trirūpā, Gaurī, Ramā, Bhāratī, Kālī, Caṇḍikā, Durgā, Bhagavatī, Kātyāyanī and Lalitā. It ends with the name of Phalaśruti.

The Jñāna Khaṇḍa is edited by Gopinath Kaviraj in the Princess of Wales Sarasvati Bhavan Texts (No. 15) with an introduction in the last and the fourth part. It has a commentary in Sanskrit called Tātparyadīpikā from the pen of a Dravida Shrīnivāsa son of Vaidyanātha Dīkṣita, resident of the village of Mahāpuṣkara in the Dravida country. The commentary was written in 1831 A.D. Jñāna Khaṇḍa has 22 chapters and contains 2163 verses. It deals with the philosophy and Upāsanā Paddhati of the goddess Tripurā as the name suggests. Though it is in a dialogue form between Dattātreya and Paraśurāma 'a story within a story' method is adopted so as to enable the reader to understand the highest knowledge with ease. Thus many stories are told about subjects such as Satsaṅga Mahimā, Śraddhā and such other topics. Moreover, a few chapters are given in a dialogue form between a husband and his wife, Hemacūḍa and Hemalekhā, and here knowledge is imparted not by the husband to the wife as is seen in Upaniṣads

(*e.g.* Yājñavalkya to Maitreyī) but by the wife to her husband. It ends with the usual Phalaśruti. Both the Māhātmya and the Jñāna Khaṇḍa end with the phrase, 'Tripuraiva Hrīm', the Mantra of the Devī. Moreover, the colophon of the Jñāna Khaṇḍa gives the phrase at the end *(i.e.* in 22nd chapter) "Dvādaśa Sāhasryām". Thus the book, it appears, might have 12000 verses in all and so it seems the Caryā Khaṇḍa which is lost must have 3150 verses.

CHAPTER V

# Inscriptions

Though the name of Dattātreya as such appears late in inscriptions we do get records which show that the three highest gods *viz.* Brahmā, Viṣṇu and Śiva were jointly worshipped in temples. The first of such records is of the first half of the 7th century A.D. It consists of four lines in Grantha characters and is a Sanskrit verse in Gītī metre. The inscription states[311] that the shrine was caused to be made by the king Vicitracitta for the accommodation of the three deities Brahmā, Īśvara and Viṣṇu, without using bricks, timber, metal or mortar in its construction. The shrine is on a small hill near Maṇḍagappaṭṭu which is a small village situated in the Villupuram Taluka of the South Arcot District (Madras State) and is about five miles south-west of Peranai – a station on the main line of South Indian Railway. The shrine has at its back end three niches which are dedicated to the three gods.

T. A. G. Rao takes[312] this temple to be dedicated to Hari-Hara-Pitāmaha or Dattātreya.

An inscription is also found in a very old temple in the village of Lakhamundul in the Sirmor District on the right bank of the river Jumna and only a few miles from the spot where that river leaves the Himālaya mountains. It was composed by the king of Ayodhyā, Vāsudeva, son of Skanda, son of Kṣemaśiva. The inscription has a benedictory stanza in honour of the three gods jointly. The temple was constructed in memory of the deceased husband of Īśvarā – wife of Candragupta who was the son of an unknown Rājā of Jālandhara and who dies while riding an elephant. It reads as under:

सर्गस्थितिलयहेतोर्विश्वस्य ब्रह्मविष्णुरुद्राणाम्।
मूर्तित्रयं प्रदधते संसारभिदे नमो विभवे॥

Regarding its probable date Fitz-Edward Hall writes, "No reference touching the length of time by which it antedates the eighth or the ninth century can safely be drawn from its palaeography; and upon future research depends any accession of information bearing on the persons whom it enumerates."[313]

We here find that even in the vicinity of the Jumna river the trinity or the triad of the gods was worshipped in a temple in a group.

There is also another inscription found at Kurda in the Deccan dated 973 A.D. which invokes the triad with their respective wives where the gods are compared to the

311 एतदनिष्टकमद्रुम [ मलो ]-
हमसुधं [ विचित्रचि ] त्तेन [ । ]
निर्मापितन्नृपे [ ण ] ब्रह्मे-
श्वरविष्णुल [ क्षि ] तायतनम् [ ॥ ]

312 EL Vol. XVII, p. 14.

313 JRASGBI Vol. 20. (Old Series). p. 542.

celestial tree (Kalpataru) while their wives to creepers, encircling them.[314] This is No. 1 of Mr. Wathen's Ancient Inscriptions.[315]

The inscription mentions Dantidurga as the first Rājā, in the dynasty. From this Wathen remarks as follows: "Allowing twenty years for the reign of each prince we have a period of 280 years antecedent to Śaka 894 (973 A.D.) or 14 princes reigning from Śaka 564 *(i.e.* A.D. 693) and the invocation of the Hindu Triad proving that this triad was worshipped in former times."[316]

Here the introduction of three goddesses shows the developed stage of the worship. Moreover, it is interesting to note that the goddess Sarasvatī the counterpart of the god Brahmā is placed in the middle while Viṣṇu is assigned the first place, judged from the place of Laxmī.

There is one copper-plate inscription found in the district of Gorakhpur near the river called the litten Gandhac. It is undated but there the god Śiva, Brahmā and Viṣṇu are invoked[317] in the first three verses. Here it is noteworthy that Brahmā not only occupies the middle position but is also associated with the three functions of creation, preservation and destruction. Curiously enough, we find a reference to Pārvatī in the form of Bhavānī in the 4th stanza[318] and the Gaṇeśa in the beginning.

The inscriptions from Belur Taluq belonging to 1270 A.D. and 1261 A.D.[319] respectively state the following story: – "From the lotus navel of Viṣṇu was born Brahmā. From the mind of Brahmā were born nine sons among whom was Atri, whose fame was greater than that of Pitāmaha (Brahmā) in the three worlds. That son of Sarasijasambhava's (Brahmā's) mind once worshipped Kañjāsana (Brahmā), Viṣṇu and Rudra (Śiva), those three having been pleased appeared before him; on this occasion he besought them to become his sons and those resplendent ones famed in the highest throughout the three worlds were born accordingly. Hari (Viṣṇu) as Dattātreya, Agajāvara (Śiva) as Durvas and Abja (Brahmā) as Candra were born from his mind, body and eyes as sons to Atri". The remaining portion deals with the Lunar race and the geoneology of the donee.

What is worth noting here is that Atri is among the nine and not seven mind-born sons of Brahmā. Moreover, here the gods are found together and are either born from Atri's mind or body or eyes – and Dattātreya is the mind-born son of Atri.

---

314 श्रीसरस्वत्युमाभास्वद्वल्लीसंश्लेषभूषितम्। भूतये भवतां भूयादजकल्पतरुत्रयम्॥

315 JRASGBI Vol. Ill Old Series P. 94.

316 JRASGBI Vol. II Old Series P. 379-80.

317 श्रीगणेशायनमः।
क्षित्वदियजमानान्तमर्त्रवे विश्वगात्मने।
मुनीनां ध्यानगम्यावसयस्तव्यापिने नमः॥ १॥
अजाय जगदुत्पत्तिस्थितिप्रलयकारिणे।
संसारसागरोत्तारपातस्स्मृतये नमः॥ २॥
नमो तु लक्ष्मीपतये शेषपर्यङ्कशायिने।
त्रैलोक्यकण्टकोत्खाति विष्णवे विश्वरूपिणे॥ ३॥

318 Asiatic Researches Vol. 9, p. 411.

319 No. 92 and 98 in EC. Vol. V. P. I, pp. 69-70.

The moon being the eye-born son of Atri is also referred to elsewhere in inscriptions dated 914 A.D.[320] and 1122 A.D.[321] and even after these dates.[322] Students of Vedic literature will note the change where the moon is the mind-born of the Primeval Man referred to in Puruṣasūkta.[323]

An inscription from Shimoga[324] refers to Dattatreya with the names of Gauḍapādācārya and Govindācārya. It is dated 1235 A.D. and is a Seal. Its obverse contains the impression of a boar and the reverse contains that of Shrī Vidyāśaṅkara. The inscription mentions the names thus :

"…श्रीगुरुश्रीगुरुदेवनारायणगौडगोविन्द-दत्तात्रेयदर्शनानन्तरं स्वभवनस्थापनसंप्रदायस्थान…"

There are slightly interesting though roughly composed four inscriptions on copper plate belonging to the Phalahāra Mutḥa on the Bābā Buḍan mountains. The dates of all the four are 1698, 1702, 1707 and 1717 A. D. respectively. The first three are addressed by the Udāna Swamī of the Vīrabhikshavati-maṭha of Śrīśaila or Śrīparvata to the great Swamī of the Phalahāra-Maṭha of the Ghālipujeparvata stating that as the two maṭhas are united certain sects residing in specified directions (namely, South, West and North of the Hirehole or old river, the Krishna) should be considered as adherents of the latter and renouncing in its favour throughout the Śālivāhana country their tithes (of Rs. 2½) and offerings. The fourth is a grant by representatives of the 56 countries of certain mirasi or dues to the Phalahāra Maṭha. It also refers to the grant by the Udāna Swamī to the Swamī of the Ghalipuje throne various insignia of his office such as the palanquin with silver mounting, a pearl necklace, a golden umbrella and such other things ending with the five kinds of drums.

The latter Swāmī is said to be seated on the throne of the four Ācāryas; the Swami of the original throne of Guru Dattātreya's Phalahāra-Maṭha which is also called the Maṭha of Channavīradeva the disciple of the ancient Phalahāradeva.

320 EI. Vol. 9. p. 29.

321 EL Vol. 2. p. 33.

322 EI. Vol. 4. p. 93.

323 चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत RV. X. 90.

324 No. 80 EC. Vol. VII. p. 1, p. 30.

**PART II**

# THE DEVELOPMENT OF DATTĀTREYA WORSHIP

# The Development of Dattātreya Worship

## Śrīpādaśrīvallabha-Nṛsinhasarasvatī (?-1458 A.D.)

We have already seen how the worship of Dattātreya originated and how with the progress of time it developed until the advent of Mahānubhāva Panth. During all this time the name of Dattātreya hoavered over the pages of history getting honour from prominent personalities right from Paurāṇic kings like Sahasrārjuna, Āyu, Alarka, Yadu and Paurāṇic personalities like Paraśurāma, Piṅgala, Prahlāda and even from the historical personalities like Gorakhanāth and others. But just as the Kṛṣṇa worship though old was introduced and vigorously developed by Bhāgavatas like Jñānadeva and others in the South, Vallabhācārya and his followers in the west, Caitanya in the east and Sūradāsa in the North in the same way Rāma worship became more prominent after the powerful activities of Tulsīdāsa and many others in India. Similarly Dattātreya worship is also prominently seen after the rise of the powerful personality of Nṛsinhasarasvatī who, even after five centuries,[325] is still worshipped as an incarnation of Dattātreya. In the following pages we shall see how this and other personalities worked to uplift the people and the world by their foresight and intuition by their graceful and benevolent sermons and by their penance and powerful actions.

About 1300 A.D. there was a Brahmin couple in Pīṭhāpur a small village near Rājmahendrī. The Brahmin named Āpaḷarāja who belonged to Āpastamba branch of the Vedas had a very devoted and chaste wife named Sumati. Both were very pious and god-fearing. They always welcomed guests and so Dattātreya once in his usual way accidently happened to be their guest. On that day they had a Śrāddha ceremony in their house and none was more worthy than Dattātreya who though in a disguised form had lustre on his face capable of restoring eternal peace to their ancestors. Dattātreya was served even without waiting for the invited Brahmins and the result was that he had to come to Sumati to address her as his mother in the name of Śrīpādavallabha.

As Śrīpāda grew up he attracted many by his inborn qualities and many extraordinary features. At the age of seven he was invested with the sacred-thread and when there was an offer of marriage at the age of sixteen he at once told his parents that his marriage had already been settled with renunciation and now he was not going to be attached to anyone else. Thus renouncing all the pleasures of the world he started his life-work travelling all over India. His main work was to guide and to initiate the saints in the Himālayas. Moreover, he prepared the background for the future when much more was to be done for the guidance of the people along with the path of righteousness. He travelled and stayed for sometime at Banaras, Badarināth and Gokarṇa. Finally he came to Kuravapur (modern Kurumgaḍḍā, 18 miles from Krishna on the Central Railway line), on the banks of the river Krishna. The people who were wasting their time were taught lessons of work through the example of the son of Ambikā. Both the

325 The celebration of the fifth centenary on a grand scale was planned and was carried on by a specially appointed committee with Āppāsāheb of Māṇiknagar as the Chairman.

mother and the son were on the point of committing suicide. Śrīpāda asked them the reason of committing suicide and was told that the son being foolish and unable to do anything had nothing to maintain them. They were asked to observe the vow of Śanipradoṣa and Śivapūjā and as the result of that the foolish boy changed into a learned man who could live a purposeful life.

Attachment to pleasures of the world is always tempting and if it once enslaves the mind of a person, it is very difficult to remove it. This is true even in the case of big personalities, much less about a washerman. A certain washerman used to bow down to Śrīpādavallabha when the latter went to a river for bath. The two never talked to each other. Once the washerman saw a king full of pleasure and for the moment thought his tedious life was worthless. At that very time the Guru came there to take bath and learnt the whole matter from him, who was standing there with folded hands. Saint as he was Śrīpādavallabha bestowed equal attention on all his devotees without distinction. He had already promised Ambikā that in her next life she would have a son like himself. Now he again gave a boon to the washerman that he would be a king in a Mahomedan family in the next birth and also meet him under another name *viz.* Nṛsinhasarasvatī. Desires always come in the way of liberation and saints always point out ways to be free from them. If desires are not overcome, saints show the process of removing them slowly. In the case of the washerman he followed the second way and thus Śrīpāda gave him instructions about the nature of desire. For the time being he stopped his work.

As regards the dates of these two personalities who are considered as identical scholars suggest two probable dates. GC describes[326] the time of Nṛsinhasarasvatī's disappearance which gives two probable years (i) 1380 Śaka era *i.e.* 1458 A.D., (ii) 1440 Śaka era *i.e.* 1518 A.D. Shri L. R. Pangarkar[327] is of the opinion that the former is more probable than the latter for various reasons. The geneology of Sarasvatī Gaṅgādhar, the author of GC is as under: –Sāyandeva-Nāganātha-Devarāva, Gaṅgādhar and Sarasvatī. The first two *viz.* Sayan-deva and Nāganātha were the contemporaries of Nṛsinhasarasvatī. If we bridge the gap of 25 years between two generations we get 1450 Śaka era (*i.e.* 1528 A.D.) as the probable date to fix up the birth date of Sarasvatī. This date is likely to be true as GC was formerly informed Nāmadhāraka by Siddha one of the seven principal disciples[328] of Nṛsinhasarasvatī. This was enlarged by Sarasvatī.[329] The second thing which agrees with the historical as well as GC's description is the fact the King Allauddin (Ilnd) Bahmani ruled in Bedar for 23 years from 1434 A.D. to 1457

---

326 GC. 51

> “ ‘ कन्यागतीं ’ बृहस्पतीसी। ‘ बहुधान्य ’ नाम संवत्सरेसी।
> सूर्य चाले ‘ उत्तर-दिगंते ’ सी। संक्रांति ‘ कुंभ ’ परियेसा॥ ३६ ॥
> ‘ शिशिर ’ ऋतु, ‘ माघ ’ मासीं। ‘ असित ’ पक्ष, ‘ प्रतिपदे ’ सी।
> ‘ शुक्रवारीं ’ पुण्य दिनशीं। श्रीगुरु बैसले निजानंदीं ”॥ ३७॥

327 म. वा. इ. खंड-२, P.115

328 बालसरस्वती – कृष्ण० – उपेन्द्र० – माधव० – सदानन्द० – ज्ञानज्योतिः० – सिद्धसरस्वती.

329 For discussion *cf.* the end of this chapter.

A.D, Both GC and Feristan[330] refer to his ailment of leucoderma which could not be cured by famous physicians of the time. GC further connects this fact with the story of the washerman described above, and adds that with the grace of the Guru the disease was cured. Moreover, the Guru's final disappearance is described within a short time after this incident. Lastly, he was the king of a territory whose capital was Bedar.[331]

"Aprabuddha", however, takes[332] 1380 (Śaka) as the birth-date of Nṛsinhasarasvatī while 1440 (Śaka) as the date of final disappearance. He is of the opinion that as the Kumbharāśi is mentioned in GC it agrees with the name of Śāḷigrāma which was the original name of Nṛsinhasarasvatī. Moreover, GC's manuscript from Kolagaon (Sāvantavāḍī) from Vaidyabhūṣaṇa Sātavaḷekar has 1504 (Śaka) and that too is at the end of the 50th chapter which is significant. In view of the fact that GC has definitely mentioned Nijānandakālā at the end and not the Janmakāla and the loss of the original manuscript of GC written by Sarasvatī himself and also the facts proved by historical evidence, it is possible to show that the year 1380 (Śaka) is the probable date of Nṛsinhasarasvatī's final disappearance. Chitrav Shastri[333] and Shri Gadre[334] hold the same view.[335]

It will be interesting to examine the contemporary condition of the country in general and Maharashtra in particular. The rule of the Mohamedans was not generally popular. The rulers tried to attract people towards them and many were drawn for various reasons. By this policy people not only got protection but they got also rank and money. Evidently, people had only two alternatives before them – either to change religion or to bear insults from the rulers.[336] Some learned people, enjoying the protection of the ruling party by changing their ways of living, tried to insult the illiterate who had not left their group. GC[337] gives us a fair idea of the pathetic condition of Brahmins by narrating an incident of two arrogant Brahmins, who after insulting many poor Brahmins had come to Trivikramabhāratī a disciple of Nṛsinhasarasvatī. At this time in the interest of humanity there was a pressing need of a powerful personality who would not only check this element but would at the same time change it and put on the right track. Nṛsinhasarasvatī was such a personality of the time. With his Yogic powers and penance he represented himself as one who had come for mankind to save it from the cliltches of narrow mindedness, ignorance and shameless behaviour of persons who took body as god and eating as prayer. He uplifted the people by guiding them along proper actions and by punishing the wrong either by giving them the way of severe Prāyaścitta or by allowing them to experience the fruits of their wickedness at the hands of the wicked. Thus stress was laid on Karmakāṇḍa, Vratas and many such things as

330 म. वा. इ. खंड-२ P. 118

331 *Ibid* B. 118

332 GC. Puraskāra P. 682

333 म. च. कोश.

334 म. म. पू. P. 66 & 98

335 Cf. also Shri Nṛsinhasarasvatī, by R. C, Phere, P, 112-116

336 म. म. पू. Pp. 113-114.

337 GC. Ch. 25-27.

that was the need of the hour. People simply carried on tall talks of highest philosophical doctrines and simultaneously began to fight amongst themselves for nothing or changed their religion and became slaves for the sake of belly. For both the types of the people emphasis on action was the only means of uplifting them. Moreover, there was a feeling of inferiority or superiority prevalent among the Muslims of the Deccan who had changed their religion and the Deccani Brahmins who had not changed their religion.[338] Here the grace of a Yogin intervened between the two. The grace of Nṛsinhasarasvatī was equally showered on both the parties who became free from their difficulties and got earthly pleasures. Behind each and every miracle (Camatkāra) associated with his name one thing is always stressed by the author of GC that these pains and pleasures are of no value and that the real value lies in something else – the ultimate goal of life in the form of final emancipation. The Self alone is real and all actions are meant only for purifying the mind. Gradually the time came when people broadened their views and the differences between different sections of the people were bridged over. By such a miracle he influenced not only the Hindus in not changing their ways of life but also the Mahomadans in having good behaviour towards the Hindus. He even attracted the Mahomadan Kings – a fact which is the most important and inspiring.[339]

But before Nṛsinhasarasvatī this was not the only problem. Being rulers the Mahomadans were hard to deal with and the people were both ignorant and misguided. The former did not at all understand what to do and the latter wrongly understood the philosophy of life. In the succeeding pages we shall see how Nṛsinhasarasvatī showed them the path of right action.

Nṛsinhasarasvatī was born in a Brahmin family at Karañjanagar in the Varad district. His father's name was Mādhav who belonged to the Vājasaneyī branch of the Vedas, and his mother's name was Ambā, a lady who got a boon from Śrīpādavallabha in her previous birth. Till the time of his thread-ceremony he was uttering only OM and nothing else. At the time of the thread-ceremony he further surprised the people by uttering the sacred hymns of all the Vedas. Promising his parents to return after twenty years he went out to fulfil his life-mission. He came to Banaras and practised penance and Yoga. Considering his qualities and his firm determination of renouncing the unreal even in young age, Kṛṣṇasarasvatī an aged Sanyāsī belonging to a venerable order[340] of Sanyasins gave him Dīkṣā which he accepted in the interest of the people.[341] After Śaṅkarācārya the fourth Āśrama of Hinduism had no attraction owing to its rigidity and in the absence of a personality as great and gigantic as that of Śaṅkarācārya.

---

338 म. म. पू. P. 137. Even politically there were two parties (i) Deccanis, who had changed their religion, (ii) the foreigners like Arab, Turka, Persian, Mogal. Cf. Maharashtra Paricaya. P. 520.

339 म. म. पू. P. 137.

340 GC. Ch. 12. 103ff. gives the order as under :
शंकर-विष्णु-ब्रह्मा-वसिष्ठ-पराशर-व्यास-शुक-गौडपाद-गोविंद-शंकराचार्य-ज्ञानबोधगिरि-सिद्धगिरि-ईश्वरतीर्थ-नृसिंहतीर्थ-विद्यातीर्थ-शिवतीर्थ-भारतीतीर्थ-विद्यारण्य-मलयानंदतीर्थ-देवतीर्थ-यादवेन्द्रसरस्वती-कृष्ण-सरस्वती. For detail discussion, cf. Shri Nṛsinhasarasvatī by R. C. Dhere, pp. 116ff.

341 GC. 12. 91.

Consequently the people had no respect for the Sanyasins.[342] Nṛsinhasarasvatī even guided Sanyasins and won his respect for them for the people. He initiated many and the seven chief disciples developed the order under his guidance.

Moreover, being a Sanyasin, he used to wander in villages and never stayed for more than three or four days except in monsoon when he stayed somewhere for four months. This helped him to fulfil his mission. Wherever he went he guided and uplifted those who were in the need of spiritual help, gave boons to many and explained to them the real meaning behind the external practices laid down in the scriptures. Thus he encouraged sacrifices to such an extent that there was ultimately a big storage of ashes collected near Gāṇāgāpur. The Bhasma and the Rudrākṣa were also highly recommended. GC narrates the story of a Cāṇḍāla who defeated two arrogant and learned Brahmins and of a Satī whose deceased husband brought to life with the grace of the Guru[343] who gave Rudrākṣa to her in another form.[344] Both these instances viz. of Bhasma and Rudrākṣa-Mahimā, have evoked much criticism. Shri Gadre[345] the author of Maharashtra Mahodaya is of the view that in the Cāṇḍāla story both Varṇa and Jāti are associated with a person from the time of his birth and could never be changed afterwards. Shri Phadke agrees with this[346] and further construes these instances in the light of Bhasma and Rudrākṣ-Mahimā, and the faith of the Satī. Both these instances depict the contemporary society and show how the people were taught their Ācāradharma with solid result and with proof of scriptures as well as with actual incidents of the time. Thus Bhasmamahimā was told in connection with the Cāṇḍāla and it showed how the removal of Bhasma cleared the position. In the same way after giving Rudrākṣa he even restored the life of the Satī's husband and proved beyond doubt that no good action was worthless. The grace of God is always there for the good and it does not discriminiate between the rich and the poor. This is proved by narrat-ing the most insignificant incident in his life. Thus we see that during his time he not only tried to stop the change of religion by the people but also tried to guide them in the proper way – those who went wrongly along the same path. To an individual devotee he was a god in the form of a man[347] and to the society he was a leader for checking the wrong.[348] That is the reason why, it seems, historians have stressed his social aspect of the mission only. No doubt, he did his social duties in a very successful and awe-inspiring way but his real service is in the spiritual field which is decidedly much better. Like Śaṅkarācārya he placed the Sanyāsamārga on a solid foundation. He inspired many in this direction and he still dwells in the hearts of all. He always took care to see the real purpose of action and the correct way for its performance. Like a foolish Brahmin who cut his

---

342 Ibid. 12. 92.

343 GC, Ch. 32. 154.

344 Ibid. 32. 84.

345 म. म. पू. as quoted by Shri Phadke. द. मु. Ch. V. p. 55.

346 द. मु. Ch. V. p.56.

347 GC. Ch. 44. 38.

348 म. म. पू. p. 98; मा. बा. इ. खंड p. 113.

tongue,[349] mere torturing of the body and its limbs is of no avail nor mere literary knowledge devoid of practice will be of any use in life. We must try to understand the correct spirit and behave accordingly. In the same way he is always merciful to those who are miserable and degraded. He gives them chance to lead a life of higher purpose. Thus the Brahmacārī[350] is seen telling the transient nature of world and is always seen stressing the need of seeing life as it is. Pleasures and pains are but different phases of life. Faith in the same values of life is seen even today at different sacred places attached to Dattātreya as well as to him and the real credit for that goes to Nṛsinhasarasvatī who started the way of life – a line of thought which was strengthened by his followers in the country. He is a pioneer in advocating the line of thought put forward by Dattātreya and through his honoured personality and qualities the worship of Dattātreya in this Kali age like that of Rāma-worship by Tulsīdāsa, sprung with great force like a great river that fertilised many lands and inspired personalities about whom we shall learn in the following chapters.

The worship of Dattātreya developed considerably after this century and in one way or other inspired many saints in Maharashtra. Later on it dwindled into mere worship of a Guru. Even at the time of Nṛsinhasarasvatī the features of this line of thought viz. a Guru is all in all, were marked in stories such as Tantuka,[351] Narakesarī Kavi of Kalleśvar[352] and others; but when GC was written they were firmly established and we see a whole chapter being devoted to the importance of a Guru, with quotation from the ancient lore[353] and the whole story of Dīpaka,[354] a disciple of Vedadharmā, is narrated

---

349 GC. Ch. 17.47.

350 GC. Ch. 30.121.

351 Ibid. Ch. 43.

352 Ibid. Ch. 45.

353 गुकार म्हणजे सिद्ध जाण। रेफः पापस्य दाहकः।
उकार विष्णुरव्यक्त। तृतीयात्मा श्रीगुरु सत्य॥
गणेशो वाग्निना युक्तो। विष्णुनामसमन्वितः।
वर्णद्वयात्मको मन्त्रश्चतुर्मुक्तिप्रदायकः॥
गुरुः पिता गुरुर्माता गुरुरेव परः शिवः।
शिवे रुष्टे गुरुस्त्राता गुरौ रुष्टे न कश्चनः
गुरुर्ब्रह्मा गुरुर्विष्णुः गुरुर्देवो महेश्वरः।
गुरुरेकः परं ब्रह्म तस्माद्गुरुमुपाश्रयेत्॥
हरौ प्रसन्नेऽपि च वैष्णवा जनाः
संप्रार्थयन्तो गुरुभक्तिमव्ययम्।
गुरौ प्रसन्ने जगदीश्वरः सदा
जनार्दनस्तुष्यति सर्वसिद्धिदः॥
गुरुः सदा दर्शयिता प्रवृत्तिम्
तीर्थव्रतं योगतपादिधर्मान्।
आचारवर्णादिविवेकयज्ञान्

mainly to stress the point as well as to show the way how to serve the feet of one's master. In the same way the Guru himself narrates[355] the story of Dhaumya Ṛṣi and his three disciples and concludes that he who denounces his own Guru cannot hope to win the other world. If he pleases a Guru, what thing will he not attain?[356] Thus GC speaks volumes for the glorification of a Guru and has a Guru-Gīta as a part of the same. Thus gradually the prefix Shri Gurudeva was automatically fixed in the minds of the devotees before they thought of Shri Datta. This process is so natural and so quick that we cannot imagine how it evolved. Shri S. B. Joshi tries to trace the origin of the Yatimārga which later got the synonymous name of Gurumārga having compared it with the Vaidikamārga. Originally, the Vedic people, the worshippers of fire broadened their meaning of sacrifice as seen in the Gītā and gradually faith began where reason ended.[357] But it is not always the case that faith is invariably the cause of absence of reason. Many a time faith itself forms a part of reasoning. Any way, the importance of a Guru is traced everywhere. Besides Āchāryadevo Bhava,[358] we find in the Upaniṣads that though a student like Śvetaketu was well-versed in all the scriptures he lacked spiritual knowledge and that unless a student approaches a Guru with humility in the quest of higher knowledge he would not have it. Thus the importance of Guru is really very great. It is said that the Guru, Vedānta and Īśvara should be served for the whole life.[359] They should be served for the sake of knowledge in the beginning, while after achieving the same they should be respected for the obligation. Shri Phadke,[360] while comparing the life of the Guru (Nṛsinhasarasvatī) with that of Dattātreya maintains that God is trinity and Trinity is Guru. In other words, he says God's incarnation in Datta and Shri Guru is one and the same. Shri S. B. Joshi, in the same way, agrees that the modern form of Dattātreya is nothing but representation of Guru Mahimā.[361] Shri Raṅgāvadhūta[362] further elevates the point while explaining the famous śloka[363] that a Guru is Brahmā for he creates (manifests) the real form of disciple by removing his individual personality (Jīva Bhāva). He is Viṣṇu as he protects his disciples from ignorance and he is Śiva so far as he destroys worldly ties; and that is why he is the highest reality for the disciple. Moreover, it is well-known that Dattātreya himself believed in taking any good from any source – this eclecticism is well demonstrated in the story of his 24 Gurus.[364] He learnt lessons even from trifling things. Persons like

ज्ञानं परं भक्तिविवेकयुक्तम्॥ GC. Ch. 2. 29fff.

354 GC. Ch. 2.

355 Ibid. Ch. 16.

356 Ibid. Ch. 16. 30-31.

357 Marhaṭī Saṁskṛti p. 151 ff.

358 T Up. 11.

359 DP. I.6.2.

360 द. मु. Ch. V. p. 142.

361 Marhaṭī Saṁskṛti p. 160

362 Śrī Gurulilāmṛta P. I. 3. 8-10.

363 गुरुर्ब्रह्मागुरुर्विष्णु etc.

364 For details cf. Avadhūta: Reasons and Reverence P. 6 ff.

Nṛsinhasarasvatī, Ekanātha, Dāsopanta, Vāsudevānanda, Jālavaṅkar, Keḍgāoker and many others in the line were saints of a high order and were worthy to be Gurus in the line of Dattātreya.

Jñāneśvar holds saints in high esteem. "The holy place Banaras is, no doubt, very liberal in granting liberation. But it is necessary to die there. The Ganges, no doubt, removes sin and heat of pain but it is necessary to plunge into it. On the other hand, although saints are ocean of compassion and holiness and their depth is unfathomable the devotees have neither to die nor to drown. Their depth is unfathomable, still devotees do not drown but get liberation immediately without dying." Even Ekanātha[365] stresses the same when he writes that saints are Purusottama incarnate – talking and walking Parabrahma, and living image of God. He further declares that saints and Sadgurus are one and the same[366] and sounds a note of warning that we should discriminate between the real and the unreal types. This warning is really very significant. It shows that though a Guru is all in all people should always take care before choosing him. Before putting faith in him they should think twice whether the person is really competent to remove their bondage. Once you put your faith you see that it is absolute. GC, no doubt, stresses the need of such absolute faith; while Ekanātha, while demanding it, saw the need of striking a note of warning to prevent the doctrine from abuse. This stream of faith which was eventually strengthened by many saints and gigantic personalities is widely prevalent even today. Dattātreya is the Guru Avatāra and in some way or other enlightens the hearts of the people by disseminating right knowledge. In the world darkness in the form of ignorance will always be there and there will always be the need of Guru Dattātreya to remove it,[367] for there will be no liberation without knowledge which, in turn, is not possible without the Guru, as said by Vāsudevānandasarasvatī.[368]

In the light of the above discussion it is worth noting that even the Swāmī of Akkalakoṭ used to recite some verses[369] in his prayer which were often heard by his attendant disciples. In India this kind of eternal relation between the Guru and his disciple is stressed from very ancient times. Gītā declares: "Oh Arjuna! many cycles of birth have gone and the same thing you have been told by me, which I know and you do not." Even Purāṇas declare the Śiṣyatva of Brahmā from Viṣṇu as regards the knowledge of Vedas and in the Tantras Śaṅkara is said to be the Ādi Guru. As time went on there arose the need to define the term Guru in clear terms. Etymologically the Guru is one

---

365 प्रतिमा माझ्या अचेतन व्यक्ती। संत सचेतन माझ्या मूर्ती॥

संत प्रत्यक्ष पुरुषोत्तम। चालते बोलते परब्रह्म॥

366 As quoted by N. R. Pathak, एकनाथ वाङ्मय आणि कार्य, p. 166.

367 GC. P. 693.

368 DP. 1.3.47.

369 ध्यानमूलं गुरोर्मूर्तिः पूजामूलं गुरोः पदम्। मन्त्रमूलं गुरोर्वाक्यं मोक्षमूलं गुरोः कृपा॥

श्रुतिस्मृती न वक्तव्ये केवलं गुरुसेवनम्। ते वै संन्यासिनः प्रोक्ता इतरे वेषधारिणः॥

गङ्गा पापं शशी तापं दैन्यं कल्पतरुस्तथा। पापं तापं च दैन्यं च सद्यः साधुसमागमः॥

Quoted by Shri N. H. Bhagvat Cf. श्रीअक्कलकोटस्थस्वामीचरित्र, p. 1-2

who preaches religion (from root Gṛ. to know or sprinkle) or who destroys the ignorance (from root Gṛ. ( गॄ ) to swallow) or who is praised by gods (from root Gṛ. ( गॄ ) to praise)[370]. The KP enumerates the persons coming under the word Guru[371] while the Kulārṇava Tantra[372] refers to the various types of Gurus. The same source tries to give the etymology and declares that a Guru is so called because of his power to remove ignorance.[373] But this and such other attempts described in GC,[374] where each letter expresses some function, show the nature of the function of a Guru much more than what the etymology of the term shows. Any way, we see in these attempts a necessity to discriminate between the right and the wrong. No doubt, a person may have many relations and elderly persons in the house but it is generally believed that the Guru of whom we are talking here is one who initiates a person in the path of the Absolute Reality. Śaṅkarācārya has accepted the very same meaning of the word.[375] But Ekanātha has seen the possibility of Gurus who wear cloaks of saints only to fill their bellies. The Tantras also show the same thing when they say that there are many Gurus who get money from their disciples but do not mitigate their suffering.[376] There may be a lamp in every house but not the Sun, the powerful source of light, enlight-ening the heart of a disciple.[377] That is why a Guru should be such a person whose eyes are fixed without any base and whose very Prāṇa is controlled with-out any attempt to do so.[378] Ekanātha tells the very same thing in a different way when he says[379] that the characteristic of a real

---

370 गृणाति उपदिशति धर्मं, गिरति ( नाशयति ) अज्ञानं यद्वा गीर्यते स्तूयते देवादिभिः इति गुरुः – Quoted by Shri T. B. Khare, मन्त्रशास्त्र आणि मन्त्रशास्त्रयोग, p. 196.

371 उपाध्यायः पिता माता ज्येष्ठो भ्राता महीपतिः। मातुलः श्वसुरश्चैव मातामहपितामहौ॥ वर्णज्येष्ठः पितृव्यश्च सर्वे ते गुरवः स्मृताः॥

372 प्रेरकः सूचकश्चैव वाचको दर्शकास्तथा। शिक्षको बोधकश्चैव षडेते गुरवः स्मृताः॥ उल्लास २३ as quoted in 2nd परिशिष्ट, परशुराम कल्पसूत्र, p. 363

373 गुशब्दस्त्वन्धकारः स्याद्रुशब्दस्तन्निरोधकः।
अन्धकारनिरोधत्वाद्गुरुरित्यभिधीयते॥

374 गुकार म्हणजे सिद्धजाण etc. (cf. p. 91).

375 अविद्याहृदयग्रन्थिबन्धमोक्षो यतो भवेत्।
तमेव गुरुरित्याहुर्गुरुशब्देन योगिनः॥
As quoted in मन्त्रशास्त्र आणि मन्त्रशक्तियोग p. 196.

376 गुरवो बहवः सन्ति शिष्यवित्तापहारकः।
दुर्लभोऽयं गुरुर्देवि शिष्यदुःखापहारकः॥

377 गुरवो बहवः सन्ति दीपवच्च गृहे गृहे।
दुर्लभोऽयं गुरुर्देवि सूर्यवत्सर्वदीपकः॥

378 दृश्यं विना स्थिरा दृष्टिर्मनश्चालम्बनं विना।
विनायासं स्थिरो वायुर्यस्य स्यात्स गुरुः प्रिये॥

379 शब्दज्ञानें पारङ्गत। जो ब्रह्मानन्दे सदा डुल्लत।
शिष्य प्रबोधनीं समर्थ। तो मूर्तिमन्त स्वरूप माझें॥

Guru is eternal peace which he has attained and is prominently seen in his very face. Moreover, he should be proficient both in Śabda-Jñāna and Brahma-Jñāna and must be well versed in the art of making his disciples enjoy the benefits. It is really essential that the disciple should experience the thing which the Guru teaches. No one could be satisfied with mere talks about a beautiful dish unless he tastes it. This is the reason why Vāsudevānandasarasvatī with the authority of the Śruti[380] declares that a man equipped with all the means such as the power of discrimination between the right and the wrong and with clear determination should surrender oneself to a Sadguru who is both a scholar and one who is fixed in Brahman (Śrotriya and Brahmaniṣṭha).[381] It is only such a Guru through whose grace we experience highest joy and become free from bondage owing to clearance of all doubts.[382] His very favour and grace make our thinking easy and proper. Such a state is hardly attained by mere scholarship. Thus it shows the very essence[383] of it. Scriptures refuse to consider such a Guru as a mere human being.[384] Such a Guru and not others[385] is alone equal to all holy places and religious practices[386]. We shall close this discussion after quoting a Sanskrit Stotra which expresses in a nutshell the motive behind the worship of a Guru. "Really, the grace of a Guru is the only cause of Śiṣya's highest kind of happiness. The strength of body, the possession of worldly things like a house, wealth and all other things and even control of the mind are of no value and of no purpose without the Guru-worship. The Sadguru is the highest Brahman, manifested in the world in a human form and the man who propitiates him gets supreme bliss. Nothing is impossible for the Guru. He is Brahmā though he

---

एकनाथी भागवत, Ch. II.32.

" अंगीं निज शांति पूर्ण हेंचि सद्गुरुत्वाचें लक्षण।

मुख्य भूषण हेंचि " ॥

380 ' तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत्समित्पाणिः श्रोत्रियं ब्रह्मनिष्ठं ' ' अनन्यप्रोक्तेगतिरत्र नास्ति ' इत्यादि DP. Tikā IV.I.39.

381 सर्वसाधनसंपन्नः पुरुषो जातनिश्चयः।

श्रोत्रियं ब्रह्मनिष्ठं तं सद्गुरुं शरणं व्रजेत्॥

382 Cf: तथाप्युत्थित एवानुस्मरे श्रीसद्गुरोः कृपाम्।

परानन्दे निमग्नस्य त्रिपुटी नैव भाति मे॥ DP. 4.3.34.

383 गुर्वनुग्रहमात्रेण विचारः सुलभो नृणाम्।

विचारेण परं तत्त्वं स्वयमेव प्रकाश्यते॥ DP. 4.1.16.

384 गुरौ मनुष्यबुद्धिं च मन्त्रे चाक्षरबुद्धिकम्।

प्रतिमासु शिलाबुद्धिं कुर्वाणो नरकं व्रजेत्॥

नरवद् दृश्यते लोके श्रीगुरुः पापकर्मणा॥ as quoted in परशुरामकल्पसूत्र.

385 यो वेत्ता सच्चिदानन्दं हरेदिन्द्रियजं सुखम्।

सेव्यास्ते गुरवः शिष्यैरन्ये त्याज्याः प्रतारकाः॥

386 किं तीर्थाद्यैर्महात्यासैः किं व्रतैः कायशोषणैः।

निर्व्याजसेवा देवेशि भक्तिर्येषां निजे गुरौ॥ *Ibid.*

has only one face (and not four); he is Viṣṇu, without four hands and the excellent dancer Śaṅkara, Oh Raṅga ! though he hasn't the three eyes"[387].

Thus the grace of a Sadguru is the primary necessity of life. It is in the same light that the GC, the sacred book by Sarasvatī the son of Gaṅgādhara was written and now it has become a fountain source for the devotees of Dattātreya so that the "Water" of the grace of the Guru is constantly available through its repeatated readings. Many read it daily and many finish it within the period of 7 days which is called Saptāha Pārāyaṇa as is the case with the BhaP or within 3 or even one day. The geneology of the author Sarasvatī is given by the author himself in the first chapter from which we come to know that Sāyandeva who was under the direct grace of the Guru, (Nṛsinhasarasvatī) – a Brahmin of Āpastamba branch and of Kauṇḍinya Gotra was one of his ancestors. After Nāganātha the son of Sāyandeva was Devarāva, whose son was Gaṅgādhara the father of Sarasvatī[388] Now the whole book of GC is written in a dialogue form between Nāmadhāraka and Siddha one of the 4 disciples[389] who were present at the time of the final disappearance of the Guru and who was one of the same blessed four devotees who got the Prasāda-Puṣpa from the Guru. Now regarding this Nāmadhāraka, it is clearly seen, as Shri Kāmat has already proved,[390] that it is the synonymous name of Sarasvatī while Shri Pangarkar's opinion[391] that Siddha told this Kathā to Nāmadhāraka and Sarasvatī enlarged it is already referred to. (P. 160). Shri Kāmat's points are as under: Firstly the author himself has said categorically that Gaṅgādhara was his father and Sāyandeva one of his ancestors and later on Nāmadhāraka is seen asking Siddha the way in which his ancestors got the grace of the Guru.[392] The reply of Siddha makes Sāyandeva an ancestor of Nāmadhāraka.[393] Secondly, at some other place it is stated that Siddha told this Kathā in detail and Sarasvatī narrated it in Marathi.[394] Moreover, Siddha showed even a book in which the life of a Guru was described with its usual

---

387 रङ्गहृदयम्, p. 67; the idea in the last stanza:

Cf. अत्रिनेत्रशिवः साक्षादचतुर्बाहुरच्युतः।

अचतुर्वदनो ब्रह्मा श्रीगुरुः कथितः प्रिये॥ कुलार्णव तन्त्र ( प. क. )

388 आपस्तंब शाखेंसीं। गोत्र कौण्डिन्य महाऋषि। साखरे नाम ख्यातीप्ती। सायंदेवा पासाव॥४१॥

त्यापासूनी नागनाथ। देवराव तयाचा सुत। सदा श्रीगुरुचरणव्यान। गंगाधर जनक माझा॥४२॥
GC. Ch. I.

389 Sāyandeva, Nandī, Naiaharī and Siddha of 51. 58-59.

390 श्रीगुरुचरित्रान्तर्गत-गुरुगीता P.18ff.

391 म. वा. इ. खंड २, P. 116.

392 आमुच्या पूर्वजें कवणें रीतीं। सेवा केली श्रीगुरुची। GC. 41.4.

393 पूर्वी कथानक सांगितले। जे कां श्रीगुरुसी भेटले। वासरग्रामीं होते भले। पूर्वज तुमचे परियेसा॥७॥

तयाचे नाम सायंदेव। केली पूजा भक्तिभावें। त्यावरीं प्रीति अति स्नेह। आमूचे श्रीगुरुमूर्तींचा॥८॥ GC. 41. 7-8.

394 पुढें वर्तलें अपूर्व ऐका। सिद्ध सांगे नामधारका। महाराष्ट्रभाषें करूनि टीका। सांगतसे सरस्वती गंगाधर॥ GC. 11.107.

Or पुढील कथा पावन। सांगे सिद्ध विस्तारोन। महाराष्ट्रभाषें करून। सांगे सरस्वती गुरुदास॥ GC. 28.95.

Phalaśruti[395] and about which Siddha experienced a lot and which was his very food as it were. It is quite natural that Sarasvatī being new in the field of Marathi literature and being very modest and not praising his own self might have deviced such a dialogue under the name of Nāmadhāraka. It is also possible that the book which Siddha showed might be in a dialogue form between Nāmadhāraka and Siddha either in Marathi or in any other language which, in essence, remained the same in Marathi language with its narrator and hearer. This is the reason why Nāmadhāraka is referred to as some Brahmin with a desire to have the Darśana of the Guru and having heard the fame of Gāṇagāpur he is told to have come there where, at first, he was not favoured at all.[396] This Nāmadhāraka, later on, as the story goes becomes one with Sarasvatī who is favoured by the Guru from his ancestral times and is even directed to write GC.[397] Anyway, it is a question which we cannot answer categorically except noting the fact that there was some such book like GC which was even as sacred as the present one and the whole story has a solid traditional[398] basis and even personal[399] proof.[400]

This GC later on became not only just like Vedas among devotees of Dattātreya but sometimes more than Veda[401] also. It also attracted scholars to appreciate it. Aprabud-

---

[395] श्रीगुरुचरित्र महिमान। तें चि आह्मां अमृतपान।
सदा सेवितों याचि गुणें। म्हणौनि पुस्तक दाविलें॥८॥
भुक्ति-मुक्ति परमार्थ। जें जें वांछि मनीं आर्त।
त्वरित होय साध्यंत। गुरुचरित्र ऐकतां॥९॥ etc. GC. 3. 8-12

[396] Ch. I. 74 ff. Ch. 2. 2. ff.

[397] पूर्वापार आमुचे वंशी। गुरु प्रसन्न अहर्निशीं।
निरोप देतीं मातें परियेसीं। चरित्र आपुलें विस्तारीं॥५२॥
म्हणे ग्रंथ कथन करी। अमृतघट स्वीकारीं।
तुझे वंशी पारंपरीं। लाधती चारी पुरुषार्थ॥५३॥
गुरुवाक्य मज कामधेनु। मनीं नाहीं अनुमानु।
सिद्धि पावविणार आपणु। नृसिंहसरस्वती॥५४॥
आता असे श्रीगुरुची। म्हणौनि वाचें बोलतसे॥५६॥ GC. Ch. I

[398] Ch. 3. 8 ff.

[399] Ch. I. 62 ff.

[400] It is worth noting in this connection the names of the narrator as well as of the hearer in Gujarati form of GC written only after a call from Guru have many similarities with the circumstances under which Sarasvatī wrote GC. Instead of Siddha we have here Alakha and the place of Nāmadhāraka is filled up by Nirañjana. Even the place is also shifted from Gāṇagāpur to Girnar. Thus it proves that either we cannot peep deep into such mystic matters or they do not pare for such matters which are trifles in their eyes as they think of their inspirer only. Cf. Śrī Gurulīlāmṛta, Part I. i. 93 ff., II. 105.71-73.

[401] Shri Kamat reproduces the following story (cf. श्री. गुरुचरित्रान्तर्गत-गुरुगीता p. 20 ff). Once a learned Daśagranthī Brahmin, who had lucoderma all over body came to Narasobāwādī after trying all the known remedies to cure. He started to read ṚV during the day time to please God Dattātreya. But after sometime Dattātreya in the form of a small boy gave him a call telling him that instead of Veda he should read GC. The Brahmin, at first, did not understand the call and continued to read the Vedas but as his throat was choked up and as the priest of that place explained the call he resolved to start reading GC from next morning if his throat would be alright. The same thing happened and the Brahmin was

dha[402] opines that Śrī Jñāneśvarī, GC and Śrī Dāsabodha – three in a combined way uplifted Maharashtra in the field of religion. Moreover, praising the absence of a single word of the rulers' language (Yāvanī) of the time he gives great credit to GC about its work in creating an atmosphere of courage and sacrifice by showing proper conduct to the people who had missed their way, by following the path of Bhakti alone. Pangarkar[403] has admired the author's respect for women and their proper place in life as well as in society and the views regarding a person's own duties in the society. Thus this book has not only played an important part in life and literature of Maharashtra but also carried the society in general along the true path. Aprabuddha rightly says:[404] "GC neither speaks of disinterested Vedānta nor the actionless Bhakti nor the illusioned mission considering mortal life quite worthless. It teaches us the way which is confined to actions with a devotion arising from the right knowledge. (ज्ञानपूर्वकभक्तियुक्तस्वकर्मविचारणा). One must follow Vedic preachings and gradually move towards liberation while enjoying life in a restrained way as prescribed in the Scriptures (Śastras). In short the double purpose of life viz. Bhakti and Mukti or Ihasukha and Parāgati is the unique feature of the book GC." This is the reason why it has commanded great respect from the people and has induced Vāsudevānanda[405] to translate it into Sanskrit for the betterment of the people other than Marathi-knowing persons. We have also its Gujarati version from Raṅga Avadhūta in the second part of Śrī Gurulīlāmṛta. All these prove the significance of the term Guru Sampradāya. It is started by the Guru and developed by the disciples.[406]

Regarding the number of Adhyāyas and contents of some chapters, there are different opinions (from the very ancient time of their origin) though they have never affected the path of devotion. The oldest edition has 1504 (Śaka) era as its date and the date is found after the 50th chapter. Śrī Aṇṇā Sāheb Patwardhan is of the view that originally there was a chapter on Mantraśāstra which was dropped according to the direction (Ādeśa) of the Guru by Sarasvatī Gaṅgādhara himself; and that the chapters 41 and 42, which narrate Kāśīyātrā were combined into a single chapter though the oldest edition already referred to has got them as separate. The chapter of Avataraṇikā which gives the whole GC in a nut-shell chapter by chapter is definitely by another

---

cured from his fatal disease after the Saptāha Pārāyaṇa of GC.

402 GC. Puraskara, p. 681.

403 म. वा. इ. खंड. २ p. 125

404 GC. Puraskara, p. 689.

405 गुरुसंहिताः उपोद्घातः 5. 6.

चरितं यन्महाराष्ट्रभाषया रचितं हितम्।

सरस्वत्याख्यविप्रेण वच्मि तद्देवभाषया॥५॥

महाराष्ट्रीयभाषा तु न सर्वविषयोचिता।

अतः सुगमया देववाण्येदं तन्यते मितं ( मया ) ॥६॥

406 मऱ्हाटी संस्कृति - p. 151; cf. also संप्रदायः गुरुपरम्पराऽऽचारानुसरणम्।

hand and added later on as is seen from its Ovīs (GC.'s metre) which are different. In the same way Guru-Gītā and Guru-Samādhi chapters are also the production of a later date if not of another hand. Aprabuddha sums up all the points in the following way: "Originally, there must be 51 chapters to which Avataraṇikā was added and this position remained unchanged for sometime as we see in the attempts of the devotees to have GC in 52 ślokas. (५२ श्लोकी गु.च.). But the chapters on Mantraśāstra were dropped and the chapters on Kāśīyātrā were separated. So again it came to fifty-two. But after sometime people thought that nothing should be dropped; so they either took Guru Gītā which was a separate work by the author or Guru Samādhi chapter according to their desire and joined the chapters on Kāśīyātrā making it again fifty-two. But that too was changed by some and taking the chapters on Kāśīyātrā separately, brought the number to fifty-three. Thus the different editions have different numbers of chapters, beginning from 49 to 53." But he rightly adds that these are all arguments after all and we cannot express the final word regarding the same. Shri Kāmat also regrets for not having the original edition written by Sarasvatī Gaṅgādhara himself. Moreover, the Ovīs in the beginning as well as in the end of the Guru Gītā clearly shows the hand of Sarasvatī Gaṅgādhara and the whole book is written after many years have passed when Nṛsinhasarasvatī finally disappeared. It is not proper to say that Sarasvatī Gaṅgādhara did not write the chapter on Guru Samādhī. Arguments of this type may be advanced at all times. We should like to accept the view of Shri Kāmat who has taken great labour and care in critically editing the GC in which he has accepted 51 chapters including that on the Guru Gītā; adding Avataraṇikā after it and making it of 52 while the chapters on Kāśīyātrā are taken jointly. The total Ovīs come to 7386 + 105 = 7491.

# Janārdanaswāmī and Ekanātha

## (i) Janārdanaswāmī (1504 A. D. – 1575 A. D.)

Just at the time of Sarasvatī the author of GC and soon after the disapp- earance of Nṛsinhasarasvatī another powerful personality arose who, with his great influence over the ruling Mohamadan king, not only enhanced the spiritual tradition, but also gave a novel touch to it that is seen in his life and also in the life of his most famous disciple Ekanātha. He, with other saints in this line, worked when the political field was controlled by the Mahomadans. So ill-feelings between the two parties were very much reduced and were removed by their personal influence. But that is only one side of their work. The Sun rises in the east and yet its effect is seen in many places; it is felt on lotuses, animals and birds, and even on human beings. In the same way Saints also work in many spheres for the benefit of the people. They influence society in general and individuals in particular. Pangarkar rightly remarks[407] that a saint and a god are equal and their work is beyond our understanding and description. We should always remember that whatever may be their external ways their actions in general inspire and guide persons who are in need of their guidance on their way to final emancipation. Bearing this in mind we shall be able to fathom the internal mission for which they lived and died. Janārdanaswāmī was one of such powerful lamps who "with his brave, firm influencial and bright personality"[408] successfully carried out his mission of life and even lighted a more powerful lamp in the life and literature of Maharashtra. It is needless to say that he was Ekanātha, besides the other four in Ekanātha-Pañcāyatana.[409]

Janārdanaswāmī was born in 1504 A.D. in the village of Chalisgaon in Khandesh district. He was a Deśastha Brahmin of Āśvalāyana branch and followed the School of Śaṅkara.[410] He was a minister in charge of the fort at Daulatabad and had so influenced the ruling party that Thursday being a day sacred to Dattātreya, his personal deity, was observed as a holiday. He used to sit in a lonely place in the fort upto noon worshipping and meditating Dattātreya. After this he did the routine work.[411] Dattātreya gave him Darśana whenever needed.[412] About his early life it is said that it was immoral like that of Tulsidāsa.[413] Ekar atha has described the first Darśana of Dattātreya to Janārdana which may be quoted in the words of Prof. Ranade: " The divine discontent of Janārdana made him senseless. Dattātreya, who expects only sincere faith from his devotees approached him and placed his hand on the head of Janārdana. Miraculous was the touch and its effect as light came to Janārdana. Dattātreya taught him that faith

---

407 देवभक्तचरित्रमाला – ५ – दोन शब्द.

408 म. वा. इ. खंड-२, – p. 131.

409 Ekājanārdana, Rāmājanārdana, Janījanārdana, Śrī Viṭhā Reṇukanandana and Dāsopanta.

410 महाराष्ट्रीय ज्ञानकोष, भा. १३.

411 श्रीज्ञानेश्वर महाराज अने महात्मा श्रीएकनाथ, p. 316.

412 Kalyana: Yogaṅka, p. 858.

413 Phadke : द. मु. p. 236

which preaches inaction through actions. Janārdana now understood the secret of living free though embodied.[414]"

It is this preaching of inaction through action, the Māyāmukta and Māyāyukta forms of Dattātreya which add and enhance the tradition of this school. This school has never kept its door shut or made them narrow so that the new order could not replace the old. It is very liberal. Janārdana and many others not only lived a married life but also worked in society for guiding it. Janārdana had to fight with foes even. About the preaching of Dattātreya about Āśrama life, Pangarkar rightly observes: "Though Dattātreya himself free from the Āśrama stage, gave just a contradictory call to remain in Āśrama, it is proper because of its difficulties if not impossibility, in this Kali age.[415]" Janārdana fulfilled both the worldly (Prapañca) as well as the spiritual (Paramārtha) mission of his life. His life clearly shows that a saint may be a minister but a minister may or may not be a saint.[416] The same kind of spiritual life is even more successfully displayed by his direct disciple Ekanātha.

Regarding the saint giving Guru-Upadeśa at Ankalkhope on the banks of the Kṛṣṇa under the Udumbara tree Shri Phadke gives some more details though he leaves some points unsolved. Prof. Ranade[417] and others[418] identify Nṛsinhasarasvatī as the Guru of Janārdana though Ekanātha never mentioned the name even and it is believed that Dattātreya directly gave Upadeśa to him. Now from this fact arise two problems. One is pointed out by Shri Phadke.[419] If we consider the Abhaṅga of Ekanātha which describes direct grace of Dattātreya (Datta-Anugraha), and if we allow the Deva-Darśana before the Guru-Darśana, as is seen in the lives of saints like Nāmadeva and others, we fail to understand why was Janārdana not directed by Deva to Guru afterwards and why did not Nṛsinhasarasvatī give Darśana in his personal form? The second problem is rather an answer to the first that is raised by Shri Pangarkar.[420] Pangarkar considers the literature of Ekanātha as genuine and trustworthy as regards the life of Janārdana while the Abhaṅga etc. attributed to him are considered doubtful as Janārdana, in his opinion, has written nothing. No doubt, the Abhaṅga etc. clearly show that he tried to propitiate

---

414 Mysticism in Maharashtra: p. 229
सद्गुरुप्राप्ती लागीं सर्वथा। थोर जनार्दनासी चिंता।
विसरला तीन्हीं अवस्था। सद्गुरु चिंतितां चिन्तनीं॥
देवो भावाचा भोक्ता। दृढ जाणोनि अवस्था।
येणें झाले श्रीदत्ता। तेणें हातु माथां ठेविला॥
हातु ठेवतांचि तत्काळ। बोधु आकांळेला सकळ।
मिथ्या प्रपंचाचे मूळ। स्वरूप केवळ स्वबोधें॥
कर्म करूनि अकर्ता। तो चि अकर्मात्मकबोध झाला देता।
देहीं असोनि विदेहता। ते ही तत्त्वतां आकळिली॥
एकनाथी भागवत : अ. ९

415 म. वा. इ. खंड २: p. 135.

416 Ibid, p. 136

417 Mysticism in Maharashtra, p. 214, Prof. Ranade also adds that the place is still in the Satara District.

418 महाराष्ट्रीय ज्ञानकोष, भा. १३, म. च. कोष, p. 391, योगाङ्क ( कल्याण ).

419 द. मु. p. 328 ff.

420 म. वा. इ. खंड २ : p. 131 foot note.

Nṛsinhasarasvatī and even used to read some such text as GC[421] but he was given Darśana in Dattātreya's usual form. But if we carefully consider the spiritual lineage[422] given by Ekanātha we find that Dattātreya's spiritual lineage in Satya-Yuga is continued by Sahasrārjuna and Yadu while Janārdana is the third in the Kali age. Now Nṛsinhasarasvatī and Śrīpādavallabha before him were, no doubt, earlier than Janārdana. Why is Nṛsinhasarasvatī (or Śrīpādavallabha) omitted from the account of the spiritual lineage if Nṛsinhasarasvatī was his direct Guru? The reason seems to be that Nṛsinhasarasvatī being an incarnation of Dattātreya is not at all considered in the Śiṣya-Paramparā and consequently the real disciplehood in Kali age went to Janārdana.[423] This solves the points raised by Shri Phadke and also the question of Janārdana's literature whether it was genuine.[424]

Many take him as a poet and ascribe to him षञ्चीकरण, श्रीदत्तस्तुति, उपदेश, समाधिप्रकरण,[425] योगगीता,[426] and अभगs[427] and Ārti written by him on Nṛsinhasarasvatī is still sung at Gāṇagāpur,[428] a place sacred to Nṛsinhasarasvatī where his Nirguṇa-Pādukās are still worshipped with great respect and devotion. He completed his mission on ths sixth day of Phālguṇa Kṛṣṇa in the year 1497 of Śaka era *i.e.* 1575 A.D. This day is still celebrated under the name of Nātha-Ṣaṣṭhī at Paithan.[429] The Yogāṅka of Kalyāṇa informs us that Janārdana disappeared through Yoga-Mārga. He passed away at Daulatabad (Devagaḍh) were his Samādhi is seen even today.

### *(ii) Ekanātha (1533 A. D. – 1599 A. D.)*

We now pass on to the age of Ekanātha which is considered as an age of Synthetic mysticism by Prof. Ranade. Politically as well as socially there was chaos at that time. People were narrow-minded and selfish. Religion had lost its wide outlook and came circumscribed to an individual. Its practical side was altogether forgotton and the phi-

---

421 Phadke: द. मु. p. 239.

422 दत्तात्रेय शिष्य परंपरा। सहस्त्रार्जुन यदु दुसरा।
तेणें जनार्दनु तिसरा। शिष्य केला खरा कलियुगीं॥
एकनाथी भागवतः अ. ९

423 It is worth noting in this connection that Ekanātha in his Bhāgavata invokes Dattātreya as his Guru's Guru (आचार्याचा आचार्य) who directed him to write the work on hand just to have clear insight into self-knowledge: Cf. आतां नपूं दत्तात्रेया। जो कां आचार्याचा आचार्या। तेणं प्रवर्तविलें ग्रंथकार्या, अर्थवादया निजबोधूं॥ एकनाथी भागवत, अ. १.

424 Shri R. C. Dhere quoting Shri V. S. Bendre takes Cānda Bodhale as Guru of Janārdana. For details d. Shri Nṛsinhasarasvatī by R. C. Dhere, pp. 130-132.

425 मध्ययुगीन चरित्रकोश.

426 कल्याणः योगांक – p. 658.

427 Phadke gives some of them in द. मु. on pp. 242-43.

428 मध्ययुगीन चरित्रकोश.

429 This was started by Ekanātha after his Guru though the day accidently happens to be the day of (1) Janārdana'S birth-day, (2) Janārdana's Datta-Darśana day, (3) Day of grace on Ekanātha by Janārdana, (4) The day on which Janārdana relinquished his body, (5) and even the day on which Ekanātha passed away.

losophical idea behind it was out of reach. In short, the whole country was without any vigour and strength and was completely degraded. Trambakrao has described the state of the time and has separated the four Panthas viz. Varṇa, Bheda (of Yavanas), Nirvāṇa of degraded Bauddhas and Abheda of the degraded Śaktas. At this time it was but natural that hypocrisy, untruth and ill-conduct reigned supreme.[430] Ekanātha appeared at such a critical time and through his life and literature established a true and powerful school which is called Deva-Pantha by Trambakrao.

The inclusion of Ekanātha among the promulgators of Dattātreya-worship is not improper, though his literature speaks mainly of Kṛṣṇa and Rāma Bhakti. Ekanātha's name is respectfully uttered among Datta-Bhaktas[431] as well as among the writers of the lives of the devotees of Dattātreya.[432] His name is invariably associated with Janārdana,[433] his Guru – a devotee of Dattātreya. He himself referred to Dattātreya with great respect and invoked him in his Bhāgavata[434] and Bhikṣu-Gītā.[435] Moreover, the Ārti written by him is sung at noon time[436] even today at Narasobā Wādī. In this Ārti he has said that his devotion to Dattātreya is so strong that his mind is mad after him and the idea of mine and thine has gone away.[437] He has written a short life-sketch of Dattātreya. Moreover, he had a vision of Dattātreya owing to the grace of his Guru. We may or may not accept the legend of Dāśopanta who saw Dattātreya as a door-keeper in the form of a Paṭhān.[438] We are also told that Ekanātha was directed by a divine voice to go to Devagiri and to take initiation from Janārdana. This was heard at the age of twelve, a fact which speaks a lot for his selection by the divine power for the spiritual mission which was to be understood from the devotee of Dattātreya. Pangarker rightly observes[439] that Ekanātha worshipped Dattātreya, Viṭṭhala and Janārdana with equal respect and carried on Dattātreya worship which was the worship of his Guru, and Viṭṭhal worship which was his family worship. In this sense he represented not only his age of synthetic mysticism as described by Prof. Ranade but also the synthetic thought underlying the worship of Dattātreya.

Opinions regarding the date of birth of Ekanātha vary. Shri Bhave and Sahasrabuddhe take 1548 A.O. while Shri Pangarkar states the possibility of two dates viz.

---

430 म. वा. इ. खंड २ : p. 176 ff.

431 Cf. नारायणगुरु अत्रिनाथ। दत्त जनार्दन एकनाथ॥
Or दत्तात्रेय अवधूता। जनार्दनस्वामी एकनाथा॥

432 Cf. Datta/Prabodha. Ch. 52.

433 Even Ekanātha is known as Ekā-Janārdana.

434 Ekanāthi-Bhāgavat Ch. I.

435 श्रीज्ञानेश्वर महाराज अने महात्मा श्रीएकनाथ, p. 334. cf. also
माझे निजगुरुचा हि गुरु। श्री दत्त परमगुरु।
तो भिक्षुगीतार्थें सा चारु। योग्यां योगेश्वरूं तुष्टला॥

436 Śrī Dattapadāmṛtaḥ p. 12.

437 दत्त दत्त ऐसें लागलें ध्यान। हरपलें मन झाले उन्मन।
मी-तूंपणाची झाली उसण। एका जनार्दनीं श्रीदत्तध्यान॥

438 Cf. निळोब : " दासोपंतोचा अभिमान। गेला होतांचि दर्शन।
दत्तात्रेय चोपदार। तेथे उभे काठी कर॥ " quoted by Shri Phadke द. मु., p. 245.

439 म. वा. इ. खंड २, p. 133.

1528 A.D. and 1533 A.D. The last view is generally accepted.[440] He was born at Paithan and had a nice family tradition. His great grandfather Bhānudāsa and his grandfather Cakrapāṇi were devotees ot Viṭṭhal. His father Sūryanārayaṇa and mother Rukmiṇī died when he was a small child. The name Ekanātha suggests that he was the only child left behind to carry on the line of family. His nature was calm and his heart god-loving from the very childhood. So after his thread-ceremony which was performed by his grand- father Cakrapāṇi at the age of six he became quite eager to have a Guru who can guide him on the spiritual path. The desire of the child was strong and his intellect was very sharp. He was, therefore, selected by the divine power at the age of twelve and was directed by a divine call to go to Janārdana who was at Devagiri. A call was heard outside his village near the temple of Śiva, called Piṁpaleśvara and the small child did not even stop to take permission of his grand parents and went to Janārdana after three days. Janārdana was much pleased to see the small boy of twelve with a keen spiritual sense. Phadke has taken note with great respect for Ekanātha's firm determination.[441]

Ekanātha himself described his first meeting with Janārdana when a series of questions and answers took place between the two and finally Janārdana having satisfied accepted Ekanātha as his disciple and at the end of a poem composed by him he reveals the joy of getting a Guru in a poetical way.[442] This Abhaṅga was one of his daily recitations. He served at the feet of the master for six years. His devotion to his Guru is seen not only in his works but also reverently revealed in the writings of his biographers.[443] Mahipati describes his daily time-table which starts from four early morning and which includes many services for the Guru.[444] Ekanātha took less food so that there may not be any disturbance due to sleep or laziness. "This kind of services for the Guru", says Phadke,[445] "might be considered either as exaggeration or slavery by some but that is either due to ill-luck or perverted mind." It is the grace of the Guru that works miracles and self-knowledge could never be attained merely from books and scriptures without the Guru's blessings. Really speaking, during this time the Guru fathoms the qualities of his disciple after coming in close contact with him and strikes at the proper point when the iron is hot. Janārdana did the same thing. Once he gave him some checking work and Ekanātha did not find even one small mistake after a good deal of trial. But Ekanātha would not find the trouble of going through it again and again and that too for the whole night which he passed unawares. Janārdana while congratulating him on finding out a mistake said with a serene voice: "If you concentrate on God in the same way, He will certainly come to you."[446] These words prepared his heart to receive the lustre of the Lord. His emotions for Guru are nicely depicted in one of his Abhaṅgas. He tells us that he first prepared a seat for his teacher in his purified mind then he burnt

---

440 Ranade: Mysticism in Maharashtra. p. 215.

441 द. मु. p. 246 ff.

442 एकनाथ महाराज कृत ब्रिदावळी अभंग p. 3.

443 मध्ययुगीन चरित्रकोश, p. 172 enumerates both ancient and modern writers' high, regard for him.

444 As quoted by Shri Phadke: p. 247-48.

445 द. मु. : p. 248

446 ती एकाग्रता दत्त चिंतनाकडे लावल्यास ते तुला प्रत्यक्ष होतील.

the incense of egoism at his feet, lighted the lamp of good emotions and offered him the five Prāṇas.[447] The Guru thought it fit to introduce him to his personal deity Dattātreya and instructed Ekanātha that the god would come to him in any form. But Ekanātha like Viṣṇudatta could not recognise him twice. At first Dattātreya appeared in the form of a hunter dressed like a Yavana and Ekanātha doubted whether such a person might be Dattātreya. The god disappeared as soon as Ekanātha doubted him, and Ekanātha having known his fault became much restless and repented. Again the same was the case when the god appeared in the form of a Paṭhān. Finally, Ekanātha with great determination caught the feet of the Lord who came in the form of a Malaṅga.[448] Even at this time it is said that he had postponed to eat the Prasāda given by the god and Janārdana had to intervene and he was forced to eat the same and the god was requested by him to protect the disciple.[449] The god showed his grace with the words that that great Bhāgavata devotee would uplift and emancipate thousands of souls during his life.[450] Ekanātha was overjoyed. He wrote about the incident giving all credit to his Guru with the words that through the grace of the Sadguru he recognised Shri Datta and got him fixed in his heart.[451] After this he saw everywhere the lord of the universe and experienced natural and eternal joy, being one with animate and inanimate things.[452] He acquired the power of muttering the name of Shri Datta by whose incantation highest joy is bound to arise.[453]

He was granted a mission of becoming a Mahābhāgavata (great Bhāgavata) even by Dattātreya and in view of his propensities and feelings through spiritual heritage from his devotion to Viṭṭhal Janārdana gave him a call to that effect.[454] Ekanātha sat for reli-

---

447 प्रथम अंतःकरण जाण। चित्त शुद्ध आणि मन।
चोखाळोनि आसन। स्वामीसी केलें।
अनन्य आवडीचें जळ। प्रक्षाळिलें चरणकमळ।
वासना समूळ। चंदन लावी॥
अहं जाळयला धूप। सद्भाव उजळिला दीप।
पंचप्राण हे अमूप। नैवेद्य केला॥

448 श्रीदत्तप्रबोधः Ch. 52. Cf. also Phadke: श्रीदत्तपंचामृतः p. 84. Shri Phadke (द. मु. p. 241 ) tries to solve the question why Ekanātha has not described this meeting which is rather astonishing as regards the Malaṅga form of Dattātreya. He says that Ekanātha might not have any astonishment as we have. We also do not see awkwardness in the incident as Dattātreya, being Avadhūta and Bālonmattapiśācaka, is even known for such type of external absurdity at first sight. His famous devotee Viṣṇudatta similarly experienced the unusual tests and after passing through them like Ekanātha got his Darśana in the usual form.

449 आख्यानमाला-२, p. 191.

450 म. वा. इ. खंड-२ : p. 138. " हा महाभागवत जन्मास आला असून हा सहस्रावधि जीवांचा उद्धार करील. "

451 सद्गुरु कृपें श्रीदत्त ओळखिला हृदयडोला त्यावरी बैसविला॥
श्री एकनाथ महाराज कृत ब्रिदावळी अभंग p. 6.

452 जिकडे पाहे तिकडे चकपाणि। बोलायासि नाहीं राहिलेसे राणी।
जनी वनी एकात्मता खाणी। एका जनार्दनी रंगली ही वाणी॥

453 दत्त दत्त वाणीं। दत्तरूपी होय प्राणी॥
दत्तनामाचा छंद। नामें प्रगटे परमानंद। श्री दत्त उपासना : – L. G. Paranjape, p. 25.

454 Shri Phadke raises a point for considering this matter of giving another Upāsanā to Ekanātha. (द. मु. p. 240). Yet he himself has noted the fact that Janī Janārdana another disciple of Janārdana had Gaṇeśa-

gious austerities and meditation for about six years in a beautiful place on a hill called Śūlabhanjana alias Sulabha which was a part of Devagiri. This place was the place of penance for Mārkaṇḍeya. Moreover, the services rendered to the Guru, the direct guidance that was available every now and then, the keen interest and hard labour bore fruit and Ekanātha got a vision of Śrīkṛṣṇa.

Once Janārdana was meditating and all of a sudden the enemies attacked the fort of Daulatabad. Ekanātha thought for a moment of the situation and at once prepared himself in the disguise of his Guru, fought bravely and defeated the foes. Afterwards he put aside the robes of the Guru and began his work. The Guru came to know the whole incident after sometime and his joy knew no bounds. Besides the whole-hearted services of the preceptor he had even given up his fame and career in the name of the Guru. The Guru knew thoroughly well that the disciple had understood the way of inaction through action. Now there was nobody who would defeat him along the path of inaction without being bound by actions done for the sake of duty towards society. Ekanātha got blessings and leave to go to his place and was directed to live married life.

Before he married Girjābāi he travelled for about two and half years all over India. This gave him additional knowledge and prepared him for the life of an ideal householder. His wife co-operated wholeheartedly in his daily routine work which was full of various religious, social and ideal activities. Shri Chitrav Shastri after referring to many incidents that happened in his life conludes that Ekanātha was a visible personification of the qualities like calmness, pity and sense of equality.[455] Prof. Ranade agreeing with him further adds regarding these qualities of Ekanātha that they were beyond description. He further remarks that his life was a model for one who would realise god.[456] Pangarkar goes further than this and pays him a high tribute by saying that modern as well as ancient leaders who went to change the society or to uplitt the villages as whole must learn some kind of lesson from the life of Ekanātha.[457]

As regards the literary career, he edited Jñāneśvarī, and his Bhāgavata got place among the Prasthāna-Trayī of the Vārakarī school. Besides these, the Bhavārtha Rāmāyaṇa and Rukmiṇī-Svayamvara are the most popular. But his esoteric doctrine is seen in the Abhaṅgas and Bhāruḍas. Chitrav Shastri has enlisted his works which are about twenty-five.[458] On the whole the personality of Ekanātha was much above the ordinary level and he lived a spiritual life doing Bhakti, giving alms and followed the philosophy of Saṅkarācārya. [459] He passed away at Paithan in 1599 A. D.[460] leaving behind him a son named Haripaṇḍit and two daughters Godūbāī and Gaṅgābaī. Godūbāī

Upāsanā. Moreover, it is not unnatural in the Dattātreya-school which synthecises the differences that the Upāsanā of the favourite god might be given to an aspirant (Sādhaka). Again, in the life of Ekanātha we see that he considered all Upāsanās as equal as is seen in his equation noted above ( p. 105. Note 7 ).

455 मध्ययुगीन चरित्रकोश, p. 172.

456 Ranade: Mysticism in Maharashtra, p. 216.

457 म. वा. इ. खं-२, p. 185.

458 मध्ययुगीन चरित्रकोश, p. 173

459 मध्ययुगीन चरित्रकोश, p. 173

460 Ranade: Mysticism in Maharashtra, p 217.

was the mother of the famous Mukteśara[461] who became a great poet through the grace of Ekanātha though he in his childhood was dumb. He was initiated by Ekanātha and was drawn towards Datta worship. The Samādhi of Ekanātha at Paithan is seen even today and the ceremony started by him on Phālgun Kṛṣṇa 6 after his Guru is now celebrated under the name Nātha-Ṣaṣṭhī by the Bhāgavata devotees.

Thus Ekanātha throughout his life remained under the grace of Dattātreya indirectly. Janārdana his Guru remained as a chain between the two. Ekanātha's devotion to his Guru was really extraordinary or exceptional and the Guru was also kind enough to reciprocate his feelings. Ekanātha carried out Janārdana’s directions thoroughly and successfully among which his life-mission of being actionless amidst actions which was given to him by Dattātreya himself was with equal-even more-credit carried out by Ekanātha. His ideal householdship, his accuracy in all matters gave him a high place among saints. Moreover, with his personality and behaviour he became a veritable link between the Vārakarī and the Datta school. The two sects never thought of their differences and if some untoward incident took place as is seen in the anecdotes regarding Dāsopanta they never quarrelled. It is this synthetic outlook which is the result of the work of Ekanātha and which is entitled to admiration by the devotees of Dattātreya; and it is this indebtedness that has given him a high place in the hearts of all. Saints are respected everywhere by all but their contribution to the special branch gives them some special kind of credit. Ekanātha though a follower of the Vārakarī-school would command great respect even from Datta-worshippers.

---

461 He worshipped Dattātreya in the form of Siva, under different names such as Viśvambhara, Līlāviśvambhara and Mukteśvara. He has described the Pañcāyatana as well as the Trimūrti form of Līlāviśvambhara. e.g. In Ādiparva of his Mahābhārata he writes in the beginning:

“ कां नाभिपादांत कमळांसनु। मध्यकंटांत रमारमणु।
स्कंधा वसतो त्रिलोचनु। अंगत्रयी जो एकु॥ ”

Cf. महाराष्ट्रीय संतः वाङ्मय व जीवन – p. 134. cf. also:

विश्वेश लीला विश्वंभरु। दत्तात्रेय जगद्गुरु।
तत्प्रसादें मुक्तेश्वरु। निरोपी तें परिसावे॥ आदि०२६-१२२.

# Dāsopanta

(1551 A. D. – 1615 A. D.)

Ekanātha established a relation between the Vārakarī and the Datta schools. In the same way Dāsopanta's name will also be remembered for examining the relation between the Nātha and the Datta schools. He was a devotee of Dattātreya but his initiation was after the type of the Nātha School and Dāsopanta is also considered as Nāth follower.[462] These types of relations of the devotees of Dattātreya with other sects reveal the liberal view taken by the devotees of Dattātreya. Moreover, the people of the time did not consider that kind of relation unnatural as the contemporary period was influenced by the eclectic life of Dattātreya as well as by those of the followers of the feet. Dāsopanta was the contemporary of Ekanātha, Janī Janārdana and Sarasvatī Gaṅgādhara. He wrote much and it is said that he spent two pice daily for ink. But he is not popular as Ekanātha is. As far as his literature is concerned he is considered one of the prominent personalities in the Marathi literature. Shri Pohnekar[463] sees two factors lurking behind the obscurity of Dāsopanta – the self- satisfied nature of Dāsopanta and his dislike for popularity. Shri Phadke gives[464] some other reasons such as profuse writing, lack of lucidity (Durbodhatā) and the curse due to his envy towards Ekanātha, whose popularity was increasing. But this is rather extreme; for Dāsopanta is referred to by Mahipati with respect. Jayarāmasuta in Santa-Mālikā and Giridhara in Samartha-Pratāp take note of his Gītārṇava. In the same way the Ekanātha Caritra of Keshava Kavi and Tattva-Vilāsa in 9th Paṭala describe his episode with Ekanātha and his voluminous writings respectively.[465] Moreover, popularity is not the real measurement to assess the work of a man. Bhavabhūti depended on eternal time and the vast world for the appreciation of the real worth of his works. The patience of Dāsopanta in this respect exceeds that of Bhavabhūti for Dāsopanta went on writing continuously and produced vast literature.[466]

But this is only one side of his mission. Apart from the literary side there are rather more important aspects of his life which are visible in his intent devotion[467] and Nāmavāda.[468] He had the firm belief that devotion to the god must be firm and absolute. He himself was a great devotee of the god and throughout his life he has sung the name

---

462 म. च. कोश. p. 453.

463 Intro. to दासोपंताची पासोडी.

464 द. मु. p. 291.

465 Quoted from Intro. to दासोपंताची पासोडी.

466 धन्य धन्य दासोपंत। जयाचे लक्षावधी ग्रंथ।
भक्ति-ज्ञान-वैराग्ययुक्त। न भूतो न भविष्यति॥

467 म्हणौनी सद्गुरुची महिमा। ते दुर्जया न ये उपमा।
म्हणौनी सर्वदेशित्वीं आम्हा। एकदेशित्व प्रिय॥

468 मुखीं नाम हातीं टाळी। दास नाचती गोधळी रे।
तुम्हीं श्रीदत्त म्हणारे। सर्व सांडूनी कल्पना रे॥

of the god in one way or the other. Over and above this, he laid stress on self-experience. Unless and until a man sees or understands a thing, it is no use simply believing it blindly. 'बाबावाक्यं प्रमाणं' was never encouraged by him. He always preached that knowledge must always be put to practice otherwise it is of no use. This can be done by conquering the mind which can be attained by self-satisfaction and good company. Even after attaining liberation he discriminated between the right and wrong. He used to hold that after all a foot is a foot and a brow a brow[469] ! The high place of the one cannot be replaced by the other. This was to be strictly observed while maintaining relation with the Guru. After reaching the top-most height of the absolute and eternal Brahman the place of a Guru, in the eyes of Dāsopanta is reserved at least ten fingers higher than that of the disciple, says Shri Pohnekar[470]. Dāsopanta's reasoned brain gives an explanation for this that even though all are equal after final emancipation a harlot cannot be addressed as mother.[471] This short of independent thinking, self satisfaction and carefree life mainly dependent on the strength of the self and faith in god along with other saintly virtues gave him a worthy place in society and Shri M. A. Karandikar still stresses the point put forward by Shri Bhave that Dāsopanta might have a member of one of the parties which tried for national uplift.[472]

Dāsopanta was born at Nārāyaṇapeṭh in Hyderabad though the actual place is not still finally located or fixed. His father Digambarapanta was Despande of Nārāyanapeṭh in the territory of Bedar and the name of his mother was Pārvatībaī.[473] His birth date falls on Bhādrapada Kṛṣṇa 8, 1473 (S'aka era). He was intelligent from his very childhood and his complexion was beautiful. His father being learned, god-fearing and wealthy, got him married in his young age. In this way Dāsopanta had no reason to renounce the world from the worldly point of view. But the inner call for the emancipation of self and for the betterment of the world at large, grew so strong that one day, like Gautama Buddha, he, at the age of sixteen, went to Mātāpur on the Sahyādri hills, which are famous being the sleeping place of Dattātreya and practised severe penance for twelve to fifteen years. Here he got a vision of Jagadambā and a call from Dattātreya that he should go to Rākṣasabhuvan a village on the bank of the river Godāvarī and should take the foot-prints (Pādukā) which lay under the sands of the river and worship them. Here he stayed for twelve years worshipping the Pādukās sacred to Dattātreya and he got the vision of his god Dattātreya, and was initiated in the Nātha-school. Dāsopanta has composed an Abhaṅga on his ravishing experiences after the vision of Dattātreya. "He had no sense regarding things to do. He could not understand whether he should stand or sit down. He did not even like to eat. Even the rosary stood

---

469 कपाळ तें कपाळ आणि पाय तें पाय च.

470 दासोपंताची पासोडी – p. 35

471 सर्वत्र ऐक्य म्हणौनी। वेश्या ते नव्हे जननी।
व्यवहारी स्त्री भगिनी। येकी नेणाची या॥

472 महाराष्ट्रीय संत, वाङ्मय व जीवन – p. 143.

473 Once due to drain, it is said that Digambarapanta did not collect, out of mercy the taxes from the people and the king being angry, Dattātreya in the guise of Mahāra paid the money to the king on the appointed day.

still! Whom will he meditate with eyes shut ? and what will he see with eyes open ? Such had been his condition after the knowledge of self says Digambara[474] (alias Dāsopanta)."[475] After this he started writing to reconstruct the Hindu religion and settled at Āmbe Jogāi for the remaining period of his life.

He always worshipped the Pādukā-form of Dattātreya and never an idol. Moreover, he has not described any type of image of Dattātreya in his writings. But at the end of Pāsoḍī in which Pañcīkaraṇa is written, the icon of Dattātreya[476] with different weapons is inferred as having one head and six hands.[477] The icon at Āmbe Jogāi as is seen now has a peculiar history though it was not what Dāsopanta worshipped as some believed. At the time of Dāsopanta's death people asked him for his remembrance. Dāsopanta prepared the icon of Dattātreya in the present form seen at Āmbe Jogāi. It was made of clay of the river. Dāsopanta after placing it under corn told all the people, "At the end of subsequent month it will change its metal. Thus first it will become of brass, then of copper, then of silver, after that of gold and finally of diamond. Have faith and take it out after five months." After saying so Dāsopanta took Samādhi and after two months one of the devotees, without informing anybody, tried to test what Dāsopanta had said. He found the icon being changed into copper but he put it as it was. The other devotees after five months could not see it changed into diamond as one had already violated the conditions put forth. Any way he had one-headed and six-handed Dattātreya before his mind; and this is even proved by another fact that he gave such icon to his devotee of Ḍākuḷagī named Kṛṣṇājīpanta Kulkarṇī. This icon still exists. He worshipped both Śiva and Datta.

In the school of Dattātreya, Śiva and Viṣṇu worships have joined and the Avadhūta-Mārga never binds a man to a particular form. Even in this school there are three doors to enter. One is Avadhūta-Mārga, the second is the Guru-Mārga and the third is the Ānanda-Mārga. The god worshipped is one in all the three but the mode is some what different that too only in a name. This can be seen from their way of expressing joy. Avadhūtas cry out 'अवधूतविंतनश्रीगुरुदेवदत्त' while Guru-Upāsakas, 'श्रीगुरुदेवदत्त' 'and the followers of Ānanda-Mārga, आनंदें दत्तात्रेय देवदेव'. Dāsopanta belongs to the third type and his followers at Āmbe Jogāī as well as others follow the same. Moreover, he believed in

---

474 Dāsopanta writes under different pseudonyms like Digambara, Digambarānucara. The significance of the name Digambarānucara seems to be the humble servant (Anucara) or follower of Dattātreya-Digambara while Digambara might be the short form of it though accidently it happens to be the name of his father. In the literary field he is known as Dāsodigambara.

475 उभा ना बैठा ठायीं ठायाचें भानची नाहीं।
जेवावें कैसे काई ? दिगंबरा ! वृत्ति विलयीं॥
हाती राहिली स्मरणीं चाळावे कैसे मणी ?
डोळे उघडुनी काय पाहावे ? डोळे झांकुनि कवणा ध्यावें ?
दिगंबरु आत्मा जीवें जाणिलें असता बरवे॥

476 दासोपंताची पासोडी p. 127.

477 The emblems in the hands are rosary (Mālā), water-pot ( Kamaṇḍalu), drum (Ḍamaru), trident (Triśūla), Conch (Śaṅkha) and disc (Cakra).

16 incarnations of Dattātreya and he has composed a Stotra in which all the sixteen incarnations are briefly described.[478]

His Padas, one and a quarter of a lakh in number, are of great value. Many of them are mystical in sense.[479] Over and above the same, there are about fifty books[480] written by him among which Gītārṇava, having about one and a quarter of a lakh of Ovīs and Pañcīkarana, written on cloth, which was 24 hands in length and 2½ in breadth, are notable for their special peculiarity. His literature on Dattātreya is also vast. Dattātreya-Māhātmya in Sanskrit, commentary on Avadhūta Gītā and many Stotras regarding the sacred names of Dattātreya are seen with other collections at Āmbe Jogāī the place of his Samādhi. He passed away on Māgha Kṛṣṇa 6 in 1537 (Śaka era) at the age of sixty-four. His worth is fully recognised by Vāsudevānandasarasvatī a venerable name among the devotees of Dattātreya. It is said[481] that a man who went to have a Darśana of Vāsudevānanda neglecting the yearly celebrations observed in memory of Dāsopanta could had no Darśana of his and was given the direction that as there was no difference between the two personalities it was no use leaving the worship of Dāsopanta.

---

478 दत्तात्रेयषोडशावतारजयन्तीकल्पम्, p. 139 ff.

479 Some are published under the name दासोपंताची पदें by K. V. Lele, Wai.

480 For the list Cf. म. क. चरित्र – ? p. 21.

481 As quoted by Shri Phadke: द. मु. p.292 cf. also श्रीगुरुलीलामृतः ३-१४३-८७-८८

# Bhairava Avadhūta Jñānasāgara

(? – 1843 A.D.)

We have already referred to the liberal attitude maintained in the Dattātreya School. India as a rule has always kept her door open for free thinking in the field of philosophy and religion. In the same way, there are many saints and devotees in this school who preach and practice, enjoying peace and achieving the final goal of their life. Of course, all this is under the worthy name of Dattātreya. Their devotion to the god and the Guru is incomparable while they lead the people with their spiritual life. Bhairava Avadhūta Jñānasāgara alias Āppājībovā is an instance in point. Jñānasāgara was his pen-name while he was called Āppājībovā because of his birth in the lineage of the sister of Ciddhanaswāmī who was the Guru of Uddhavaciddhana.[482] His birth-date is not known. His father's name was Jyotipanta and mother's name was Yamunā. He was a Deśastha Brahmin of Viśvāmitra clan belonging to the Āśvalāyana branch. He was born at Viṭa in the district of Khanpur in Satara district.

About his capacity, it is said that the idol of Dattātreya which was at Paithan came to Viṭa owing to his deep devotion (Āṣādha Śukla 7 of 1733-Śaka era). In the Jñānasāgara he has treated some philosophical problems. Phadke has taken note of the difference in his thinking and has quoted it[483] in which Saguṇa, Nirguṇa, Saguṇa-Nirguṇa nature of Brahman is explained with the example of the moon. The moon is Nirguṇa on the new-moon day while he is Saguṇa on the full-moon day and Saguṇa-Nirguṇa on the eighth day. Besides the book Jñānasāgara, his poems are about a thousand in number.

He used to preach to the devotees the Mahā-Vākya, सर्वं खलु इदं ब्रह्म (Verily, this whole world is Brahman). He took Sanyāsa in 1762 (Śaka era) on Kārtika Śukla 11 and it is said that soon after this his body became lustrous. Moreover, all kinds of birds and animals came to him without fear playing with his body. The name of his Guru was Śiva-Chaitanya while the spiritual lineage of these Caitanyas is from Nirguṇa Śiva who became Saguṇa in form of Dakṣiṇāmūrti in the interest of humanity.

He passed away in 1765 (Śaka era) and his Samādhi is still at Viṭa, where a temple of Dattātreya is built and maintained from the yearly help of Rs. 150/– given by the Pawar family of Devās.[484] He had a son called Digambara who was very beautiful, an incomparable orator and a songster.

---

482 म. च. कोश, p. 591.

483 द. मु. p. 330.

484 म. च. कोश. p. 591.

# Nirañjana Raghunātha

(1782 A. D. – 1855 A. D.)

Saints generally avoid talking about themselves. They give their names or family history only when the occasion arises and that too in a few words. Mostly, they give their spiritual lineage and praise their Guru who gave them insight into the reality and from this incidently we get an account of their life. They do not write for recording their own history. They write it with the special purpose of guiding people when they hear a special call from their Guru or favourite deity. It is the direction of the Guru or a call from the favourite deity that works behind the pen of the saints and so their writings are inspired. Nirañjana the disciple of Raghunātha, used his pen for writing for the special reason of giving the Guru-Dakṣiṇā which was demanded in that form by his Guru and thus we get the experiences of Nirañjana in स्वात्मप्रचीति and साक्षात्कार two works dealing with his experiences and showing how he got the grace of god Dattātreya. Nirañjana is one of the few saints from whom we get their life in detail. The following life-sketch is mainly based on the writings of Nirañjana himself and other necessary details are taken from the life-sketch given by Shri Kolhatkar in his introduction to the collected works of Nirañjana published by him.[485]

Nirañjana was born at Kaḷamba on Kārtika Śukla 8 of the Śaka era 1704. Kaḷamba is on the banks of the Vañjarā river near Balaghat and is four miles away from the eastern side of Paraḷī Vaijanāth. It belongs to the district Dhārūr of Nizam Hyderabad state. His father Śrīdharapanta was a Deśastha Brahmin of Kauśika Gotra belonging to the Āśvalāyana branch. His mother's name was Lakṣmī and his original name Avadhūta was changed to Nirañjana by his Guru after initiation in 1733 (Śaka era).

His early life seems very simple. He was a manager (कारभारी) in the South away from his native place. But when he went to his native place the relatives always demanded something of him. This kind of selfish nature of the relatives he condemned very strongly. In the meanwhile once he attended the Kīrtana in the temple of Viṣṇu recited by Ṭhākurdāsa who had been at the place of his service. Ṭhākurdāsa proved the existence of God with the example of a wood. Just as there is fire in the wood but we cannot see it in the same way, god is among all of us but not visible.[486] Just as the log of wood becomes one with fire after the fire is produced in the same way when a Guru gives knowledge of the self we become one with the Lord. On hearing this he was greatly moved. He went to Ṭhākurdāsa and reported his intense desire of search for God. Ṭhākurdāsa gave him the blessings that he would be Nārāyaṇa.[487] After this incident he travelled much and saw the world in its naked form.

---

485 श्रीनिरंजन रघुनाथांचे ग्रंथ : सांगली

486 सर्वांभूतीं ईश्वर असें। असोनिया प्रगट नरो।
जैं काष्ठामाझी अग्नि वसे। परि न दिसे कवणासी॥ स्वात्मप्रचीति : १.१८.

487 तूं होशील रे ! नारायण.

At last he came to Dehū a place made sacred by its association with Tukārām. Here he became impatient to visualise God so much so that he thought of nothing except the very idea of meeting God and became completely averse to worldly things (उदासीन). Discarding all his garments he sat for the whole night waking and praying. His devotion was rewarded by God. He was given Kaupīn and Kaṭisūtra in a divine way when he went for a bath early morning. He took the garments as an act of grace (प्रसादवस्त्रs) and putting them on took a vow: "I shall give up this body, if I shall not get the vision of Dattātreya in his Saguṇa form within a year and seven days."[488] The day on which he took such a determined vow was the day of Bhādrapada Kṛṣṇa 8 of 1733 (Śaka era). He was twenty-nine then.

Afterwards he travelled over many places and went further experiencing much about the nature of the people in general. Some called him mad while some respected him; but he was not at all disturbed. He thought: "Oh God ! when I hav'nt seen you how can I show them the way?" And at such time he left the place without giving any hint of his departure.

At last he came to Aṅkula at the house of Caṇḍidāsa, a learned Brahmin of the town. Here he heard the dialogue between Avadhūta and Yadu from BhaP. He again lost his ease and his eagerness to have vision intensified considerably. After four days he saw while meditating in the morning the form of Dattātreya with one head and six hands having rosary (Mālā) and waterpot (Kamaṇḍalu), drum (Ḍamaru) and trident (Triśūla) and conch (Śaṅkha) and disc (Cakra) displaying the unity of the three principal gods Brahmā, Viṣṇu and Maheśa. He even got the eight-syllable Mantra from him.[489] All these happened in meditation so he went ahead to fulfil his vow. Through this he got temporary solace. In this way on another occasion also Dattātreya suggested to him that his grace was upon Nirañjana by directing that Nirañjana should accept clothes which were offered to him by Bābājī Bhāgvat a man at whose place he stayed at Depur.[490] Going further he reached Nāśika where he met Raghunātha who initiated him on the day of Kārtika Kṛṣṇa 14 of 1733 (Śaka era).

After initiation he stayed there for about fifteen days as directed by the Guru as the Datta-Jayantī was approaching. Even Dattātreya directed him in a dream to witness the celebrations.[491] Here he had many miraculous experiences and dreams and he marched

---

[488] हृदयीं ठेवीला नेम करून। आंजपासून द्वादश महिने। उपरी सात दिन जाण। देह धारण करणें हा॥
मजला दत्तात्रेय दर्शन। झालिया ठवीन हा प्राण। नाही तरी देह अर्पण। केला असे गुरुपायीं॥

स्वात्मप्रचीतिः १. ५५-५६

[489] अष्टाक्षर मंत्र संपूर्ण। अर्थ जया चा गूढज्ञान।
तयेवेळीं आनंद समरस। एकचि झाला उल्हास॥

स्वात्मप्रचीतिः २.७५.

[490] का रे ! अंगवस्त्र न घेसी ? इतका त्याग कासिया करिसी ?
कोणा दुखावुं नये मानसी ? सुखे देतां घ्यावे पै॥

स्वात्मप्रचीतिः ३.४८.

[491] मध्यरात्रीं ब्राह्मण होऊन। दत्तात्रेय स्वप्नीं पैं आले।
म्हणती ऐक रे ! सावधपण। इथें रहावे पंधरा दिन।
जें जें होईल तें तें पाहणे। स्थिरमन करोनिया॥

Ibid. 4.24.

on the way to self-knowledge. Later on, he had peculiar experiences during meditations. During mid-night hours a harlot came to him and rubbed her breasts against him. Afterwards eight such harlots were seen sitting on the windows of eight houses who beckoned him. He further saw a Brahmin with many ladies who were singing in praise of Śrīguru. He sat on the bank of the Ganges hearing these prayers and soon his body became full of lustre. Guru Raghunātha then appeared on the scene and gave him a lotus with eight-petals. Keeping this in hand he saw eight doors where a miracle happened. When he happened to look at one door he would see all the eight doors simultaneously. He went further and he was transformed into a lady in the clothes of a lady and his body was all besmeared with Turmeric powder (Haridrā). In the meanwhile another lady came to him and told him that he should not leave Raghunātha who was an incarnation of the saint Bhṛgu and disappeared. With the departure of that lady his meditation also ended and he saw himself beside the image of Dattātreya. He bowed down and all of a sudden heard the sound of different musical instruments from unknown source as there was nobody waking in the city and the night was passing silently.

Next morning interpretation of the dream came from Raghunātha in response to an appeal. The eight harlots were the eight Siddhis the natural and tempting result of Yoga. The ladies around the Brahmin who was none other than Dattātreya were powers of the Ṛddhis and Siddhis. The lustrous form was that of the self, the eight-petalled lotus-Nirguṇa-Brahmā, doors, Vedas and the sound of ten directions (Daśa-Nāda). The form of a lady dressed in a bridal form ready for marriage was meant to explain that he was now married to Raghunātha his Guru and thus was instructed by Dattātreya in the form of a lady not to leave her husband Raghunātha. This is clearly seen in his devotion to the Guru. A Guru is all in all. All credit is given by him to the Guru and he remained in close contact with him through letter even on his way to Girnar.

We find his high respect for Raghunātha in श्रीरघुनाथचरित्र written by him. According to Nirañjana, the experiences (प्रचीति) regarding knowledge of Scriptures (शास्त्रs), Guru and the self must be during one's own life.[492] Raghunātha was an incarnation of Bhṛgu. Dattātreya has recognised him as such[493] and his worth was seen from his directions given in a dream to Nirañjana. He had a brother named Nārāyaṇa and a sister named Jiūbāī. He ran away from home when there was a proposal for his marriage. His mother felt much but the boy with many difficulties reached Nāśik and impressed the people there. A man named Bājirāo Balavant Phadke took him to his place and here Raghunātha learnt Daśagranthas and initiation from Mahādeva Bābā Yatīśvara was accepted. Even at this stage many miraculous things were seen by the people. In his young age a young lady belonging to a rich class tried to attract him with all her wealth

---

492 पहली पहावी शास्त्रप्रचीति। दुसरी ध्यावी गुरुप्रचीति।
तिसरी ते आत्मप्रचीति। उपरीं ग्रंथीं लिहलीसे॥

स्वात्मप्रचीतिः ५.१२२.

493 म्हणाल भृगु असें संबोधन। तरि ते मिथ्या न वदे जाण॥
मज लागीं श्रीदत्तात्रेयनें स्वप्नीं येऊनि कथियेलें॥

Ibid : ३.९४.

and beauty and went away in disgust when Raghunātha did not pay heed to her. He used to have direct talk with the god Dattātreya and he could awake for all the twenty-four hours. Nirañjana in one of his Padas says that there is no object in the world which can stand in comparison with the glory of the Guru. Even if we compare the Guru with a precious stone that transforms iron into gold the comparison will apparently be inadequate for the Chintāmaṇi cannot bestow his own form while the Guru is invariably capable of doing so. If we call him a Kalpataru the celestial tree which fulfils all desires there is the need of a desire of our own imagination while the Guru gives the thing beyond our comprehension.[494]

After receiving blessings from such a Guru Nirañjana went further towards Girnar just to have the vision of Dattātreya. Raghunātha gave him even the Dhyāna of Dattātreya and with varied experiences at Dharampur, Surat, Baroda and even at Girnar he reached his destination and there composed a poem. After circumambulation of Girnar there remained only three days for the fulfilment of his vow. He lost much of his consciousness in meditation. Moreover, there was a storm and heavy rain-fall on the hill where the Pādukās of Dattātreya were worshipped. Even in such a situation, he was given food by some lady who came from an unknown place. At night he received garments of grace and during the next night in a dream he received the Pādukās with a golden line from Dattātreya.[495] On the last day he injured himself by dashing his head against a stone in despair as to why Dattātreya did not appear before him and came only in a dream. But that happy moment was not far off. Dattātreya appeared in person before him and asked him to keep with him Pādukās and garments of grace (Prasāda Vastras) and acquainted him with his omnipresent nature. No object could exist without his presence. Sometimes he manifests himself in different forms but in reality he is without any fixed form or quality.[496] Remembering this Nirañjana throughout his life behaved as if he was a bodyless, though actually he possessed the body and performed actions. In this respect he resembles Janārdana and Ekanātha though he differs from them when he acts like a mad man.

His literary career is equally great. Different opinions prevail about the exact number of his writings. His grand-son Vāmana prepared a list as under: (1) Commentary on Jñāneśvari, (2) Commentary on Amṛtānubhava, (3) Sākṣātkāra and Svātmapracīti with some Padas, (4) Commentary on Bhāṣya of Śaṅkarācārya on Gīta, (5) Commentary on Kenopaniśad, (6) and on Māṇḍūkya. Out of these the third and the fourth are in verse while others are in prose. But to this list his younger brother Viśvanātha adds the fol-

---

494 सद्गुरुचा महिमा वर्णूं काई। उपमेसि तयाच्या दुजा नाहीं हो। परिसाची उपमा देऊं जरी।
तरि तो लोहा लागतां सोने करी। नंकरवे आपुल्या एसी परी॥ १॥
कल्पतरु उपमे लागीं द्यावा। तरि तो कल्पीलासि ये अनुभवा। अकल्पित देतसे गुरु ठेवा॥ २॥

495 "These Padukās" says Shri Kolhatkar, "were seen by him but does not know their whereabouts now."

496 भी सर्व व्यापकपण। असे तुझे हृदयीं बसून।
मज वेगळा ठिकाण। नाहीं कोठे रिकाम॥ ७४॥
क्षणेक होतों मी सगुण। परि अक्षयींपणें निर्गुण।
माझे सत्यस्वरूप जाण। निराकार सर्व ही॥ ७५॥
साक्षात्कार : Ch. VI.

lowing two: (1) Commentary on Ātmabodha of Śaṅkarācārya in verse and (2) a prose commentary on "Mahāvākya" of Vidyāraṇya though this is said to belong to Jagannātha (either his grandson or disciple) and corrected by Nirañjana. More works are added to the list by the late Shri Nārāyaṇa Kelkar who published a collection of poems of different poets on the subject of Bhakti and Paramārtha. Thus, (1) परिव्रताख्यान, (2) गोंधळी, (3) केशवचैतन्यकथातरु and (4) some stray Ovīs are ascribed to Nirañjana. Shri Kolhatkar has printed even श्रीरघुनाथचरित्र in the edition of his complete works. Among these works the commentaries on Jñāneśvarī, Śaṅkara-Bhāṣya on Gītā and Māṇḍūkya are not available as yet.

About the origin of अमृतानुभवपदबोधिनी, Jñānadeva himself showed grace when requested by Nirañjana.[497] As could be seen from some Padas we see that all the works had been lost (lit. burnt) and Dattātreya restored them as before.[498] It is possible that the works being lost or burnt, he might have dictated again as usual. Generally he dictated them to his disciples when he received inspiration for writing. It is the usual practice of devout authors to assign the authorship of their works either to their favourite gods or Gurus. Nirañjana is not an exception to this rule though there are direct references to miracles.[499]

Apart from his mystical utterances in स्वात्मप्रचीति and साक्षात्कार which are full of touches of self-experience and the grace of the god we can also read his Abhaṅgas, Padas with interest as they would appeal to our heart. Even his Hindi prayers show how he experienced joy due to his faith in God. He sometimes becomes critical when he complains that there is chaos and injustice[500] for a harlot (गणिका) lives happily while a chaste woman like Draupadī suffers. The devotional touch is clearly seen with the complaint and in this way all his whole literature is full of faith, devotion and knowledge.

His view of life is depicted in one of his Padas where he says that one must be faithful to self and to one's own duty (Sva-Dharma) and do actions without attachment. One

---

497 In the beginning he says " ऐसी प्रार्थना ऐकिली असतां श्रीज्ञानेश्वर स्वप्नांत येऊन आज्ञा करिते झालजे, तूं निर्भय अनुभवामृता वरि टीका करी, अर्थे करून सांग होईल. ऐसा प्रसाद झाला. "

498 तुझे आज्ञे वरूनी बदलों कविता। पद आणि ग्रंथा करूनीया॥
तेथें झाले विघ्न जळली कविता। रक्षा आली हातां मुष्टी भरी॥
तेचि रक्षा आतां बांधानी पदरीं। सप्तशृंगावरी आलों स्वामी॥
निरंजन म्हणे धाऊनीया यावें। ग्रंथ ऊठवावे जळाले ते॥४॥

निरंजन रघुनाथांचे ग्रंथ : अभंग २५ pp. 30-31.

499 ऐसे पांच दिन सरोनियां गेले। रात्रिं स्वप्नीं आले दत्तात्रेय॥
म्हणति निरंजना खेद न करी मना। ग्रंथ अवलोकना ऊठ वेगीं॥
जागें होवोनिया रक्षेसि पाहिंले। तव ते ग्रंथ जाले पहिल्यावाणी॥
निरंजन म्हणे धन्य आजी झालों। आनंद पावलों गुरुकृपे॥४॥

Ibid. अभंग : २८ : p. 31.

500 साहेबके दरबार बीचमो अंदाधुंदी भारी रे।
दुर्जन तो बैकुठ चढे हैं संतन पर अफतारी रे॥धृ॥
गणिका दासी पास उतारी द्रौपदीको दुःखदारी रे।
न्याय नहीं इस दरबारोमें हरजीकी अखत्यारी रे॥

Ibid. Pada. 38: p. 162.

must catch hold of the feet of the master with full faith and with all determination of achieving self-knowledge.[501] The goal is final emancipation from where there is no return.[502] In practical life one must remember God constantly and do one's duty sincerely in the company of the good, leaving aside the bad. While doing so if wealth is acquired it should be divided among all for happiness of all otherwise remain content with whatever little is gained and enjoy a care-free life like that of an ascetic or a monk[503]. He desires to lead such a care-free life[504] and wishes no discrimination between pleasure and pain. He has severely criticised the Sadhus, who cheat others in the name of religion.[505] Yet his generosity is equally remarkable as he says that peaceful silence is the only apt reply to critics and the wicked.[506]

He took Sanyāsa in 1777 (Śaka era) and took Jala Samādhi in the same year on Bhādrapada Śukla 11. His wife Bhagavatībāī lived for many years after his death with her four sons and perhaps even with grandsons.[507]

---

501 Cf. निरंजन रघुनाथांचे ग्रंथ : Pada 24: p. 51.

502 Cf. एक बार जिस गैर गये पर फेर पलट नहीं आवेजी : Ibid: p. 158.

503 Cf. नि. र. ग्रंथ, p. 163: Ibid: Pada 41.

504 सूकी रोटी, फटी लंगोटी, झाड़ाके तल बासा।
दौलत औरत कछु नहि चाहि सब ही झूठ तमाशा॥
निरंजन मन यही फकीरी सदा फफत् मिल रहना।
Ibid : p. 161 : Pada 35.

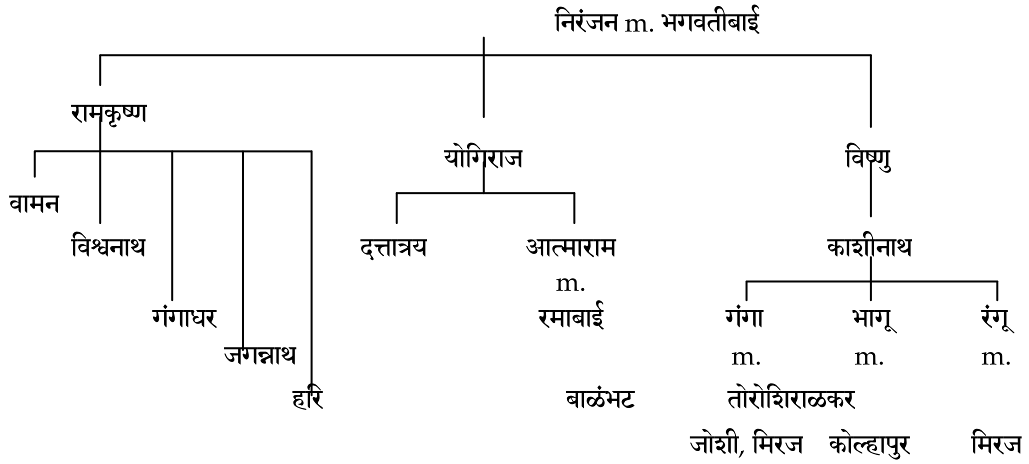
505 Cf. साक्षात्कार : Ch. II. 82 ff.

506 अस्तु बहुप्रकार चे जन। तयांसी करावे साष्टांग नमन।
आपुले आंगी अनुभव घेऊन। शुद्ध वृत्ति करावी॥
स्वात्मप्रचीति : Ch. I. 92.

and also regarding the critics he says:

निरंजन म्हणे शांति चा तो मंत्र।
तेणें अपवित्र आकळावा॥
निरंजन रघुनाथांचे ग्रंथ : P. 35

507 Geneology of Nirañjana is said to be as under:



CHAPTER VI

# Nārāyaṇa Mahārāja Jālavaṇakar

(1807 A.D. – 1867 A.D.)

The mount Girnar has been a source of great solace to the devotees of Dattātreya. Dattātreya is sure to meet them if a devotee goes there with full faith leaving off all the worldly and bodily attachments. We have already seen in the life of Nirañjana Raghunātha how he got the vision of Dattātreya at Girnar. In the same way Nārāyaṇa Mahārāja of Jālavaṇa near Jhansi worshipped Dattātreya at the age of twenty and got the vision. He was born on Aṣāḍha Kṛṣṇa 5, Thursday, in 1729 (Śaka) i.e. 1807 A.D.[508] His father who recited the Purāṇas in the palace of the king had done 100 Pārāyaṇas of the BhaP and as a result of that Nārāyaṇa was born to him to fulfil his father's desire to have a son. His father was known as Tātyā Purāṇi and was getting annuity of Rs. 800; but Nārāyaṇa from his very childhood, was not attached to worldly things. He used to sit in a silent corner of the house and meditated with shut eyes. If asked about it he used to say that he tried to see the God.[509]

He was married at the age of ten but he immediately ran away to Mathura. There he stayed for four years with Govardhanabābā, who was a very old Haṭha-yogī.[510] Here, after sometime, a man from his village happened to come there on pilgrimage and seeing him told Govardhana all about his life and was taken to his house where he was warmly received. A son was born to him within two years but both the mother and the child died on the eighth day of the child's birth.[511] Narayana then again went to Mathura but was not quite satisfied with Haṭha-yoga; so he was directed by Govardhana to go to Girnar and worship Dattātreya. He thus went to Girnar and fourteen days passed without food or water meditating on Dattātreya for getting vision. Dattātreya did not appear before him. He then decided to die and even climbed high hill to put an end to his life. Dattātreya in the form of a Fakir appeared on the scene and caught his hand and took him away in one of the caves where he gave him Darśana.[512] Then he

---

508 Chitrav Shastri gives the period from 1806 A.D. to 1868 A.D. (i.e. 1728-1710 Śaka) while Shri Ketker 1793 A.D. to 1868. We have chosen 1807 A.D. to 1867 A.D. because he died at the age of sixty and the day, Tithi, month and year happened to be the same as those at the time of birth. Moreover, it is confirmed by the biography published by सद्भक्तिप्रसारकमंडल, which is an authorative and organised unit of the followers of Nārāyaṇa.

509 " काय करतोस ? " " देव पहातो "

510 His age is shown to be of 350 years in the biography published by सद्भक्तिप्रसारकमंडल.

511 The marriage was, it is said, the result of his promise in his previous birth under the name Hiraṇyagarbhācārya. Once Hiraṇyagarbhācārya, who was one of the four Siddhas staying at Girnar, was wandering for his Bhikṣā and a lady was attracted towards him. He refused to marry in this life but promised to do so, when in the next birth, he would accept the householder's life.

512 The talk between the two is interesting: " काय रे मुला ! हे काय करतोस ? " " दत्त भेटत नाहीं म्हणून देहत्याग करितो." " देहत्याग केल्याने दत्त भेटतो काय ? कलियुगांत कोठें देव भेटत असतात ? " " मग देह ठेवुन तरीं उपयोग काय ? " Cf. His संक्षिप्तचरित्र, p. 2.

was handed over to Nirañjana Yogī[513] for his uplift and for four years he mastered many things. Being free from ignorance he went out into the world to show light and path to many who were in darkness and who had lost their way.

Like many great mystics he had also many miracles to his credit. The chief mystery is that Dattātreya came to dine when he used to give him Naivedya and many heard his foot-steps in the closed room where the dish was usually kept. Moreover, pieces of paper were changed into gold and the water pot into a pot filled with Ghee, and the wine and flesh which were sent by the queen of Gwalior, Bāyajābāī Sinde, to test him, were also turned into milk and flowers respectively. These are some of the miraculous incidents of his life. He had also left behind him his powerful disciples many of whom were of great vision and having the knowledge of Reality through his grace and guidance. Moreover, he himself has written many books which guide and inspire persons desirous of liberation even at this date. They are as under: – (1) बोधसागर, (2) कैवल्यसागर, (3) ज्ञानसागर, (4) विज्ञानसागर, (5) आनन्दसागर, (6) शान्तिसागर, (7) करुणासागर-पूर्वार्ध and उत्तरार्ध, (8) समाधितत्त्वोपदेश, (9) चिद्रत्नमाला, (10) निर्वाण पंचक, (11) सिद्धयोगाष्टक, (12) परमार्थदीपिका, (13) अभंगचाळिशी, (14) अष्टांग योग. Over and above this list, there are collections of his पद्यs, धांवाs, सुविचारs and letters, many of which are published. Among his सप्तसागरs, करुणासागर is well-known for its deep devotion expressed in a poetic way with great simplicity and grandeur.[514] He wrote this book in Banaras where daily he used to write twenty to thirty Ovīs in prayer to the Lord. The total Ovīs thus formed are 17,672. In his letters his main stress is on service to others, unity[515] and self-satisfaction. He emulated the example of Yudhiṣṭhir, Kṛṣṇa and others whose lives taught us that we should always try to live the life as ordained by God and that we should ever remain contented.[516] In Suvicāramālā the same

---

[513] It is not known who this Nirañjana was. We have already gone through the life of Nirañjana Raghunātha who also met Dattātreya on Girnar. It is likely that Nirañjana might have stayed at Girnar after his vision in 1734 (Śaka era). It is very likely if we take 1715 (Śaka) as birth date given by Shri Ketkar that both meet in the same year and Nārāyaṇa was given to Nirañjana who was well-versed in the knowledge of Yoga before coming to Girnar. But this is only a conjecture. Any way the name of his Guru was Nirañjana a fact which is proved by his reference at the end of his Abhaṅgas. e.g. म्हणें नारायण ढुरू निरंजन। दास म्हणवीन सतांचा मी॥ and in another भेट देई नारायणा। दत्तदेवा निरंगजना॥ – Quoted by पांगारकर, संतचरित्रमाला, p. 122.

[514] Some examples:

तुझे भरंवशावरी। खरी खोटी बाजीगिरी।
करोनि वागलों संसारीं। क्षमावंता दयानिधे॥
पति असतां शिरावरी। व्यभिचार कर्मीं प्रवर्ते नारी।
गर्भ रहिला जरी उदरीं। तरी आधार पति चा॥

To God who is not seen he says, supposing his idleness:

किंवा भक्ता घरीं फार जेविला। तेणें तुजला आळस आला।
सांग किंवा नाश झाला। अनंत गुणाचा।

[515] एकत्र रहा आणि परमार्थ करा.

[516] ठेविलें अनंतें तैसेंचि रहावे।

kind of courage and inspiration for higher life are stressed. He says that a man should not be afraid of the opposites (Dvandvas) that are bound to come in the stream of worldly life; and one should show one's own worth (Sattva) when a great cause arises in the world.[517]

During his life-time he used to lecture on certain topics mainly religious, when people attended in thousands as he was a good orator and his speech was fluent and entertaining. Most of life he passed in tour all over India and he gave Diksa to many. Once he stayed for twelve years in Dhaumāraṇya for his own uplift completely aloof. He had a disciple with him and it is said that he went on without food eating only the juice of green leaves. He had a good many disciples in Bombay etc. He never classified his devotees and imparted knowledge equally to all who were desirous of it, whether they were male or female, rich or poor and Brahmin or non-Brahmin. Thus Nārāyaṇabābā of Ratnagiri and Sakhārāmabābā of Kalyāṇa in the Thana District attained the state of eternal peace. They also in turn directed their disciples to the blessed path, which their Guru taught them, prominent among whom were Shri Toraṇe, a military office-clerk in the secretariat of Bombay and Viṣṇubovā Brahmacārī. Nānīyabā, the wife of the Diwan of Dhar King and Raghunātha, her second son, were in direct contact with and enjoying the grace of Nārāyaṇa who wrote them many letters.[518] At present his literature is published by सद्भक्तिप्रसारकमंडल, जोगेश्वरी and his anniversary is celebrated at Lashkar (Gwalior, Madhya Bharata) where his Pādukās which were given to Bālābāī, one of his disciples are still preserved with great care, and at Bombay in the office of the above-mentioned Maṇḍal. The golden idol of Dattātreya[519] which he used to keep with him is installed at Banaras and the other idol is at Devas installed by Shri Jayarāma one of his disciples who got the same from his Guru. By the side of the idol the fork[520] of the Guru is seen carefully preserved.

---

चित्ती असो द्यावे समाधान।

517 संसारीं असतां प्रवाहपतित द्वन्द्वासि त्रासूं न को।

भूलोकांत महाप्रसंग पडतां तू सत्त्व सोडूं न को।

Like these we can quote further more as under:

जो कोणी भवदुःख सर्व निरसी तो देव सोडूं न को।

कर्णी दुष्ट कठोर शब्द पडती तें दुःख मानूं न को।

कोणाचें इतिकृत्य तें स्मरूं न को, माझें तुझें हें न को।

जेथे जाउनि येतना मुनि कदा तें धाम सोडूं न को।

518 These letters are published by सद्भक्तिप्रसारकमंडल under a name महाराजांचीं अस्सल पत्रें.

519 This idol, 50 Tolas in weight, was given with many other things by the King of Devas, who had given him a great honour by practising Pūjā and Abhiṣeka of the golden coins (Mohars).

520 He used to put on many things over his body and kept चिमटा in his right hand while in his left hand he took a chain of different metals at different times. Cf. His संक्षिप्तचरित्र p. 7.

# Dattanātha Ujjanīkar

(1713 A.D. – 1849 A.D.)

When the Marāṭhā rule prevailed in northern India Maharashtrian Saints did the work there and the name of Dattanātha Ujjanīkar is one of the most prominent among them. In Santa-Mālikā, Bālkṛṣṇa Rājūrkar considers him as great devotee and an Avadhūta.[521] His father had no child. So both Nārāyaṇa and Lakṣmībaī his parents, took a vow that if they would get a son they would hand him over to Anantanātha who was a saint of Nāth-Cult at Rākṣasabhuvan. Dattanātha was eventually born in 1713 A.D. The parents fulfilled the vow and after his thread-ceremony at the age of six he was dedicated to Anantanāth. It is but natural that parents, who remain faithful to their promises generally get children who do something for the good of the self as well as of society. Dattanātha, under the guidance of Anantanāth learnt not only Yoga in which he became proficient but also astrology and other sciences. He practised celibacy upto the age of 24; and afterwards he married according to the instructions of the Guru. He had two brothers younger than he, who were also dedicated to Anantanāth by the parents but were given back by the former to be reared as wards.

Dattanātha narrates the spiritual lineage as under: –

दत्तात्रेय-गोपाळबाबा-नागनाथ-चिदंबर-निंबराज-नरहरि-जनार्दन-एकनाथ-दत्तभाऊ[522] while in foot-notes[523] adds to the list the names of सच्चिदानंदबाबा-अंतोबादादा राक्षसभुवनकर and tells that he is the disciple of अंतोबादादा. So Dattabhāū is someone else quite different from Datta-Nārāyaṇa as is clear from the foot-note. Another lineage[524] also written by himself adds the name of Giridhar after Narahari and the name Nāganātha is found in brackets against the name Veḍā Jagannātha. In the same way Saccidānandabābā is addressed as Keśava. The long list throws light on many personalities among whom some were known as prominent wor-

---

521 आणि दत्तात्रेय बाबा अबधूत। सोरटी बुवा परमभक्त।
हे आदि करानि प्रकट गुप्त। राहती संत अनेक उज्जनीं॥
quoted in म. क. च. ६. p. 223.

522 नमामि दत्तगोपालं गागनाथं चिदम्बरम्।
निम्बराजमिति ख्यातं पश्चात् नरहरिं स्मरेत्॥
एकनाथं महाप्राज्ञं तथा परिजनार्दनम्।
श्रीदत्तसद्गुरु वन्दे परम्परानुवर्णनम्॥

523 दत्तात्रेय-गोपालबाबा-नागनाथ-निम्बराज-नरहरि-जनार्दन-एकनाथ-दत्तभाउ, त्यांचे बंधु सच्चिदानंदबाबा, त्यांचे पुत्र अंतोबादादा राक्षसभुवनकर त्यां उपदेश दत्त नारायणास।

524 दत्तपरंपरा अंनत सोयरा। जोडील निर्धार माय बाप॥ १
वेडा जगन्नाथ निंबराज नरहरि। प्राप्त गिरिधारी जनार्दन॥ २
तेथें एकनाथ विनटला पायीं। दत्तभाऊ तो ही दत्तवर ही॥ ३
भाऊ दत्तनाथ केशव अनंत। दत्त मटीं राहत राक्षसभुवनीं॥ ४
परंपरा वदी दत्तनारायण। दत्तगुरुचरण भेटी जाहल्या॥ ५

shippers of Dattātreya. Besides the name of Janārdana and Ekanātha, Cidambara and Nimbarāja are also referred to with respect. After the Samādhi of his Guru Anantanātha in 1768 A.D. he went on tour all over India and came to Ujjain where he came in touch with Mahādji Shinde who was a very brave Marāṭhā soldier and the politician of the time. Shinde is known for his battles and victories in the north and he did much for the Marāṭhā power. He was much influenced by the Dattanātha and always used to ask him for an auspicious day to start for battle, as Dattanātha was very efficient in that science also. Once he even took him to battlefield. Dattanātha had a commanding personality and no one dared to look at him. Shinde recognised his worth and even built for him a Maṭha at Ujjain as Dattanātha grew old. After passing sometime in Ujjain Dattanātha went on a pilgrimage reciting Padas composed by Marathi saints and poets and often sung his own poems. Shinde and he met once more at Mathura where the former had been for a fight. Muktābāī, the daughter of Dattanātha, was married to Rāmacandra Pant, the personal secretary to Shinde. Dattanātha influenced Shinde to write Padas even.[525]

At the fag-end of his life he stayed at Ujjain where he wrote many books on Yoga which are still unpublished and are lying in a Maṭha at Ujjain. He passed away on Aśvin Śukla 9 in 1771 (Śaka) *i.e.* 1849 A.D. He is one of very few saints in the Dattātreya Sampradāya, who had a long life of more than hundred years. His Samādhi is seen near the Maṭha at Ujjain and he had four principal disciples among whom the names of Narhari Mahīpati, Ātmārāma Shastri and Shivadatta are well-known.

525 Here also he met Sahirobā Ambiye, a Marāṭhā saint and poet who was also on tour like Dattanātha. Though Shinde not directly benefited, learnt much from the conversation of these two saints. Both proceeded to Ujjain it seems, and stayed together though Sahirobā later on miraculously disappeared from Ujjain.

CHAPTER VIII

# Māṇikaprabhu

(1817 A.D. – 1865 A.D.)

Māṇikaprabhu had many contemporaries. The followers and the disciples of each saint consider them as different Avatārs of Dattātreya. Śrī Bakaprabhu[526] was famous among the Liṅgāyatas while Śrī Ālamprabhu was famous among Yavanas and who completed his mission in about 1819 A.D.[527] Both these saints were considered promulgators of this school and were respected as incarnations of Dattātreya. After these two, Māṇikaprabhu is the third name. Moreover, the Swāmī of Akkalkoṭ, whose birth-date is now known, lived and even met Māṇikaprabhu when his penance shone in a lustrous and luxurious way, while the former continued to live for some thirteen years after the latter, burning the powerful lamp of the worship of Dattātreya. Both these saints are also considered as incarnations of Dattātreya by their followers and given fourth rank. In this position it is rather difficult to assign rank to saints like these! They never cared for fame. No doubt, fame, inspite of their dislike for it, came to them and even after their departure, has clung to their names! The saints who were contemporary always considered the worth of one another and never talked of their own greatness. They were born for a particular mission and they did their duty without any attachment. To the needy, they gave things they desired while to others who had the mission to fulfil in one way or the other, they gave their good wishes and even, respect; for they always thought in terms of divine power that worked in their actions. Gandhijī and Ramaṇa Maharshi of Aruṇāchal are living examples of the same. In the same way Bakaprabhu, Ālamprabhu, Māṇikaprabhu, Swāmī of Akkalkoṭ, though a contemporary had some work assigned to them and they did it without coming into conflict with anybody. We have already observed, while examining the life and work of Shri-Pāda-Vallabha and Nṛsinhasarasvatī that they along with their other activities, tried to enhance the power of great Yogīs, on the path of final emancipation and guide them, if necessary. The lives of both Māṇikaprabhu and the Swāmī of Akkalkoṭ reveal at every step the truth of the above-mentioned mission in the life of a saint about whom we shall see in the following pages : –

Māṇikaprabhu was born on Mārgaśīrṣa Śukla 14 in 1739 (Śaka era) *i.e.* 1817 A.D. at Lāḍavantī.[528] Before his birth his father, Manoharnāyaka Hara̱kuḍe, a Vatsa-gotrī Deśastha Ṛgvedī, well-versed in Yoga and other scriptures, had one son, who was non-attached from the very beginning of his life. Afterwards, his father left the high post of the Nizam at Kalyāṇa and with his wife Bayādevī started the Pārāyaṇa of Guru Caritra with rigid observance of the rules of worship for sixteen continuous years. Afterwards, Dattātreya, in a dream gave him Darśana which showed three heads and six hands and

---

526 माणिक्यविजय : P. II P. 263 (44.22 ff) described his meeting with Bakaprabhu for certain purpose.

527 दत्तावतारिक माणिकप्रभु यांचे चरित्र, सोलापुरकर P. 4

528 Shri Phadke gives 1743 (Śaka Era) as his birth year. Cf. द. मु. P. 171. But here the above date is accepted on the evidence of the publication of the institution at Māṇikanagar.

asked him to choose a boon. Both, like Atri and Anasūyā, preferred to have a son like him to anything else. Thus the birth of Māṇikaprabhu came into existence in the world. His father left this world after ten years after getting birth to one more son after him. The elder and the younger brothers of Māṇikaprabhu are known as Dādāsāheb and Tātyāsāheb respectively among his followers.[529]

From the very childhood he was known for his worth in Yoga and the result followed automatically. Thus Bayādevī was enraptured like Yaśodā, when on Thursdays, people flocked together to have something from the child. It, thus gave birth to another miracle that Māṇikaprabhu learnt without any guidance, many languages like Kanarese, Urdu, Persian, Sanskrit, Marathi and even wrote Padas and such other poems. He never went to a school nor was he instructed by any Guru. On the contrary, he wandered here and there, for which his maternal uncle scolded him and he had to go out for some time. He at times did just the contrary to the rules of society as for example once he put all his clothes with his shoes on the head of Maruti. Such and many other things are attributed to him both before and after his settlement at Māṇikanagar, some 40 miles away from Gulbarga on the Central Railway mainline.

His settlement at Māṇikanagar, has a history behind it. Once a certain Brahmin started with his family for Darśaṇa of Māṇikaprabhu. On his way, near Humaṇābād, there was a temple where they all sat to rest, without knowing that it was meeting place of thieves. The party, when caught into the hands of the rouges, cried aloud for help calling, Māṇikaprabhu to their help.[530] Soon a miracle happened and the thieves saw a great Yogī, with all kinds of jewels on his body standing on the threshold of the temple and thought it better to go to him than to have a little loot from the poor party. As soon as they reached him − and some could not even reach − their bodies stopped working. All realised their folly and came to their senses. Māṇikaprabhu, thus stayed there and the forest was turned into a town[531] where people saw both renunciation and enjoyment − renunciation on the part of Māṇikaprabhu and enjoyment for them − at the same place. He never ate rich food, prepared for the Bhaktas, who came there in thousands on certain occasions but always lived on Mādhukarī food brought by his disciples, begging from house-to-house. Sometimes he himself went for begging in that way. Thus the people could see the worthy example of a rich beggar with all his royal pomp and humble personality. Even at first sight one would be full of respect for him as soon as his white complexion, his hands reaching upto the knees and his bright serene face were seen. We not only see in him perfect knowledge of saints but also luxurious worldly life of a great monarch, giving away all his luxuries with free-hand without any attachment and care.

---

[529] These three are invoked as Brahmā, Viṣṇu and Maheśa −

Cf. ब्रह्मांशतोऽभूदनुजो नृसिंहो दुर्वाससोंशाद्धनुमन्त्वदग्रजः।

सेवार्थमस्यां भुमि रत्ननाम्नो दत्तांशजातस्य तवावतीर्णः॥ माणिकयविजय 6.56

[530] Cf. One of his prayers: सदा चक्रवाकासी मार्तण्ड जैसा।

उडी घालितो संकटीं स्वामी तैसा॥

[531] The Sthāna-Māhātmya is published under the title Nitya-yātrā-Vidhi with a Marathi translation of the original Sanskrit verses, which speak of the auspiciousness of the various places near the vicinity.

In the same way, his life gives us another contradictory example, and that is seen in his unbroken celibacy even amidst women and wealth. He never associated with ladies in loneliness, yet a woman like व्यंकम्मा reached the highest point and become Mahāyoginī under his guidance. Many others worshipped him and were blessed. He showed to the world that even ladies could, with proper directions, attain to the height of the Absolute, if the director is careful about his own self.

Similarly, he could mix with the Mohamedans and with other non-Hindus for he always took equal care of all. If some of them went on wrong lines, he had the power to check them and he put all things right. Thus, like Nṛsinhasarasvatī he influenced both the Hindus and the Mohmedans alike. Moreover, owing to his belief of similarity in all ways towards God, he attracted many others towards him. Thus the founder of Shikhism, has considered him as the fourth incarnation of Dattātreya and Colonel Alkot, founder of Theosophy prepared a life-sketch of Māṇikaprabhu for his journal while Basaveshvar, the founder of Lingayat sect foretold that he (Māṇikaprabhu) would create Māṇikanagar after being born in the world for the good of the people.[532] His wisdom and foresight in handling different kinds of people under one banner must really be very great. This is seen in his instruction given at the time of his Samādhi. The whole incident was kept a secret; even though he took Samādhi on Mārgaśīrṣā śukla 11, it was not announced, for four days! This served two purposes; namely, it avoided clash among different kinds of disciples and it allowed the people to enjoy celebrations of Datta Jayantī without marring the joy, which would have been upset at the news of his passing away.

As has already been referred to above his mission included the task of enhancing the power of Siddhas and others[533] who were along the path of liberation. Haṁsarājaswāmī, the author of वाक्यवृति, सदाचार, वेदेश्वरी and many other books, was given many sittings in private solitude. In the same way the Swāmī of Akkalkoṭ also met him. His connection with Siddhas dated from his very young age. When he was asleep a certain Siddha used to come daily at midnight with a hundred fresh lotuses and called Māṇika, in a slow and serene voice to wake up for the sake of the world, to uplift people in various ways. This Siddha with the unknown origin turned up daily, brought with him fresh lotuses and called out even though the doors of the house were shut.[534] His connection with Ālamprabhu,[535] his meeting with many Siddhas headed with by Revaṇasiddha, Basava, Surājā Sadānanda, for whose sake he himself went out at midnight hours,[536] and his mysterious disappearance for some days with a certain Siddha when he had been to Pāñcāleśvara[537] are very well-known in his life. Often his meeting

---

532 As quoted by Shri Phadke द. मु. p. 170.

533 For details regarding his principal disciples please refer to श्रीमाणिकप्रभुचरित्र, by Kulkarni pp. 253 ff.

534 माणिक्यविजय : 6.32 ff (p. 40-41)

535 माणिक्यविजयः-अ० 6.43 ff. (p. 41)

536 माणिक्यविजयः-अ० 10.12 ff. (p. 70) ff.

537 माणिक्यविजयः-अ० 18.39 ff. (p. 131) ff.

with Siddhas lasted for days together in privacy and they never came out of the place where they sat. During that time nobody knew what went on inside and what they did and how they lived without food, water and other daily necessities of life and body.[538]

But inspite of all his great power of Yoga, he respected the great deserving leaders of his time. The description of the grand reception accorded by him to Saṅkarācārya of Śṛṅgerī and the various functions and celebrations arranged in his honour at that time when the strings of his purse were kept wide open, certainly fills our hearts with awe and admiration.[539] It speaks volumes about the powers of Yoga; but besides that we also realise the humble nature of the great saint who gave honour to the man who carried on the work of the great Saṅkarācārya. It is said that he went on foot with closed hands tied with handkerchief, to receive the honourable guest from some distance when the latter was in a palanquin but when he knew that the Ācārya was out of it and was coming on foot he went on prostrating with all his eight limbs (Sāṣṭāṅga). It was a rare combination of humility and grandeur. Even his Birudāvali[540] was discontinued at that time.

In fact his whole life passed in such activity as of joining hands of the so-called opposites. His conception of honour to be given to all ways and means meant for reaching the final goal (Sakalamatasthapana) and his attitude of seeing no difference between activity (Pravṛtti) and renunciation (Nivṛtti) gave him the proper place even in the same century, when both the ideas were deeply rooted in the hearts of the people.

He observed both these principles in his life successfully and taught them to his followers. He stressed the point that there should be no opposition to anybody during the discharge of duty.[541]

After him his followers Manohara Māṇīkaprabhu, Mārtāṇḍa Māṇīkaprabhu, Śaṅkara Māṇīkaprabhu and Āppāsāheb carried on his work. The Upāsanā became trifold: The idea, that 'Atman is independent' formed the Ādhyātmika Upāsanā regarding the highest Brahman. It is the Ādhidaivika way of worshipping the fourth incarnation of Dattātreya keeping in view the form of Dattātreya who is working with his Energy (Śakti) not different from him. The last Ādhibhautika way of worshipping the Guru in the form of Māṇīkaprabhu while taking part in the celebrations is attached to the organisation at Māṇīkanagar. The goal is final liberation, coming in the most natural way by means of high-thinking about the right type of knowledge.[542]

---

538 Once he himself had a Samādhī for one year in one cave, specially prepared and had a great function at its end from his devotees.

539 For detail cf. दत्तावतारिक माणिकप्रभु यांचे चरित्र By सोलापुरकर

540 His Birudāvali is as under : " भक्तकार्यकल्पद्रुम गुरु सार्वभौम श्रीमद्राजाविराज योगिराज महाराज त्रिभुवनानन्द अद्वैत अभेद निरंजन निर्गुण निरालंब परिपूर्ण सदोदित सकलमतस्थापित श्रीसद्गुरु माणिकप्रभू महाराजकी जय "

It is astonishing that this Birudāvali does not refer to him as the fourth incarnation of Dattātreya, the epithet that is always attached now.

541 श्रुतिधर्मरक्षुनि सकलमतांचे वंदा।
सर्वांतरिं आत्मा, न को कुणाची निंदा॥

- Quoted by C. N. Joshi मराठी वाङ्मय p. 342.

542 Cf. माणिक्यविजयः, 44.23 ff. (p. 286)

Māṇīkaprabhu has written a book called Kalpataru which contains the knowledge given by him to his younger brother Nṛsinharāo. Moreover, many Padas, Artis, **सातवारांचे भजन**, **हनुमंतजन्म**, **मल्लारी माहात्म्य** etc., are ascribed to him. The subject of Gopi-Kṛṣṇa is interwoven in many of his Padas with exquisite touch of sentiments and depth. He took Samādhi in a special room at Māṇīkanagar in 1865 A.D. at the age of 48. The devotees, still, experience his divine grace at that place and the same has become a place of pilgrimage, where people come for the fullfilment for their cherished desires.

---

मतमेतत्प्रवक्ष्यामि माणिक्यस्य महात्मनः।

तत्तद्धर्मानुसारेण स्वेष्टदेवार्चनादिकम्॥

कुर्यात्सर्वमताभीष्टं माणिक्यं मनसा स्मरन्।

न विनिद्यान्मतं कञ्चिद्ग्राह्यस्सारस्तु सर्वतः॥

जयन्त्यां प्रभुवर्यस्य प्रत्यब्दं प्रीतिपूर्वकम्।

कार्यकममकुर्वीत सनागस्य यथोचितम्॥

# Swāmī oḍ Akkalkoṭ

(? –1878 A.D.)

The three highest gods Brahmā, Viṣṇu and Śiva are combined in the form of Dattātreya. Naturally, their Śaktis, being highly chaste women follow their husbands and shower their favour on their devotees. Thus the grace of the goddess Sarasvatī, as regards knowledge is fully showered by her as soon as a call is heard from the Guru. Sarasvatī Gaṅgādhara, Dāsopanta, Nirañjana, Vāsudevānanda and others wrote many inspiring works for aspirants who were desirous of liberation (Mumukṣu). In the same way, the goddess of wealth always remained at hand whenever necessary, and we see the inexhaustible mines of wealth thrown open for advancement of Bhaktas towards their spiritual goal. The life of Māṇīkaprabhu is an instance to point. The same is the case with Annapūrṇā the highest manifestation of goddess Pārvatī in the role of mother of universe (Umā), and thousands of devotees share the sacred food – the divine grace – without knowing from where it comes and how it is managed. This kind of grace is clearly seen in the lives of all great saints of this school. The prominence of the three gods varies according to the need of time and place, yet all the three remain together.

Just like the grace of the goddesses of all the principal deities, we often see that the characteristic features of one or the other of the three gods are more prominently observed in the life of these saints. Dāsopanta went on writing without caring for anything. His life was otherwise self-satisfied and introspective and he spent his whole life in service of the goddess of learning producing many literary works on various topics. Māṇīkaprabhu was as if the Lord of the goddess Lakṣmī, while the Swāmī of Akkalkoṭ like the lord Śiva, always enjoyed the pleasure of ecstacy, without caring for the other two deities, though his knowledge and his power could do wonders in the world. In Nṛsinhasarasvatī, the Paramahaṁsa aspect of Dattātreya is manifested while in the Swāmī of Akkalkoṭ his child-like (Bāla), and mad-like (Unmatta) aspects are visible.

We really experience such an eccentric behaviour from the very beginning. Much ink has been poured to find some kind of meaning from his stray sentences uttered at times at the time of questions put to him directly regarding his name, place and other details about his origin. Three theories are evolved out of many biographies of the Swāmī regarding the origin. Shri Rao Saheb Mulekai[543] has put forward the story of a wood-cutter who destroyed one of the ant-hills injuring the Swāmī's thigh. Swāmī-suta Haribhāu takes his birth on Caitra Śukla[544] at Chelīkheḍī near Hastinapur[545] while according to the third view he was an incarnation of Nṛsinhasarasvatī, who appeared after 400 years of penance in Kardalīvana. The reasons for this view seem to be as follows. Firstly, he uttered some time that his name was Nṛsinhabhāna and that he was born 450

---

543 As quoted by Shri Phadke द. मु. p. 189-90.

544 Even in this days this day is celebrated at Bombay.

545 " माझे नांव नृसिंहभान आहे. आमचा जन्म साडेचारशें वर्षापूर्वी झाला. "

years ago.[546] Secondly, at some other time he uttered that from Kardalīvana (Himālaya) he moved on to Calcutta and had the vision of goddess Kālī after which he went to the bank of the Ganges, Haridvār and Kedāreśvara. Afterwards he came to the bank of the Godāvarī river and after seeing many places like Paṇḍharpur, Maṅgalveḍhe, Begampur, Mohala and Solapur, finally settled at Akkalkoṭ.[547] Thirdly, at times he gave out his caste as a Brahmin belonging to Yajurveda branch while his Gotra was Kaśyapa. Moreover he gave out his name as Nṛsinhabhāna as before, besides giving his Rāśi as Mīna.[548] Fourthly, once he described himself as an originator, having his bed on the leaf of banyan tree while his place at that time was known as Dattanagar.[549] The first is said to have been said to a certain Pūjārī of Gaṇagāpur,[550] the second to a certain Pārsī gentleman, third to Shri Karve, a devotee and the fourth to a wine-merchant. The third and fourth are combined by Vāmana[551] who has described the early life of the Swāmī at Kardalīvana and at other places which were visited by him afterwards. Shri Phadke has noted this fact in the life of Nṛsinhasarasvatī. He considers both Nṛsinhabhāna and Nṛsinhasarasvatī as the same personality and thus confirms the theory. Mādhava Shastri in his work, which is written in Sanskrit takes the same view, that Nṛsinhasarasvatī after disappearing from Gāṅgāpur declaring his desire to go to Kardalīvana again appeared after hundreds of years leaving his penance for the sake of his devotees.[44]

Once while in the house of one of his early devotees Citopanta Tola, he instantaneously broke out loudly with a Lāvaṅī, which belonged to old songs, Shri Tola asked him whether he was a householder in his early life and if so, what was his caste and who were his parents. The reply came with a laugh that he was an out-caste (Cāmbhār) and his parents belonged to the caste Mahār.[552] Moreover, his talks led his devotees to infer that he was distributing Ghee in the sacrifice performed at Gurlahosur by Cidambara Dīkṣit.[553] Owing to such conflicting accounts it is difficult to ascertain the origin of the Swāmī. But one thing is certain that after his appearance he travelled much, about which our knowledge is next to nothing. Much information is available about his appearance at Maṅgalveḍhe in 1838 A.D., his departure from it in 1850 A.D.[554] and his final settlement at Akkalkoṭ in 1857 A.D.[555] During this period he was known under dif-

---

546 Cf. द. मु. p. 188.

547 आह्मी यजुर्वेदी ब्राह्मण, आमचें नांव नृसिंहभान, काश्यपगोत्र, आमची मीन राशी.

548 " मूल पुरुष वडाचें झाड दत्तनगर ".

549 श्रीस्वामी समर्थ चरित्र by राजा कुर्लेकर, p. 6.

550 Cf. श्रीगुरुलीलामृत, Ch. viii: " आह्मी यजुर्वेदी ब्राह्मण। आमचें नाम नृसिंहभान।
मूल पुरुष बटवृक्षस्थान। दत्तनगर निवासी हो॥ "

551 Cf. द. मु. p. 191.

552 " आमची जात चांभार, आई महारीण व बाप महार आहे ".

553 मध्ययुगीन चरित्रकोश, p. 1.

554 श्री स्वामी समर्थ चरित्र, p. 8.

555 महाराष्ट्रीय ज्ञानकोष, Part VI, p. 24.

ferent names as Cañcalabhāratī at Rājpūr[556], Digambarabābā or Govindabuvā at Maṅgalveḍhe[557] and was later on known either as Swāmī of Akkalkoṭ or Shri Swāmī Samartha. The last is even now accepted by his devotees in view of his final stay at Akkalkoṭ and his ability to do anything like Shri Samartha Rāmadāsa.[558] It is worth noting here that though he himself has mentioned his name as Nṛsinhabhāna, nobody called him so either during his life time or after his Samādhi.

Just as his statements regarding his name and caste are varied and are made in the state of ecstacy, his behaviour and daily actions often appeared to be strange transgressing the bounds of decency. But from his utterances as well as from his strange behaviour the devotee could get solution of his problems in life. He has never uttered any word on any occasion from which we can clearly understand his mind.[559] His statements were very vague often baffling his devotees. Nobody is reported to have said to him that he behaved against the rules of society. Everybody respected him as a saint, unfathomable in behaviour, though some critics at first called him mad and considered him a Sādhu, enjoying fine dishes at the cost of public money. Later on these people stopped criticism and respected him when they saw him eating chillies and showering equal grace on all people.

Let us now describe some of the miracles ascribed to him. A reader of his biography, might find that the life of the Swāmī, was full of miracles only and only those people who were desirous of worldly happiness gathered about him in thousands while none went to him for spiritual progress. The up-to-date record of his life, after his appearance at Maṅgalveḍhe, is preserved with care and devotion. No saint of this school of thought has a more wonderful record of his deeds. Each utterance of the Swāmī was regarded as containing some secret meaning or a reference to certain incidents in future.[560] Thus the devotees with full faith preserved his speeches and biography and got their desires fulfilled. Swāmī Shivānandji gives us an excellent idea of the Swāmī of Akkalkoṭ when he remarks that: "these sages were absolutely free from selfish desires, that they simply witted at times to do good to humanity and everything came to pass instantaneously".[561] It is true that miracles ascribed to saints are never the products of their studied efforts. The result follows the words automatically. In this sense a saint differs from a juggler who performs magic with a selfish motive. Moreover, the action is only an illusion created by him while in the case of a saint it is not so. Moreover, the case of the Swāmī of Akkalkoṭ is somewhat peculiar in the sense that he always ex-

---

556 Cf. द. मु. p. 190.

557 Cf. मध्ययुगीन चरित्रकोश, p. 1.

558 श्रीस्वामीसमर्थचरित्रकोश p. 2 ff. Shri Kurlekar, even compares the lives of both Rāmadāsa and Swāmī, who had the prefixed-title Shri Samarth.

559 It is said that one mad goldsmith woman understood to some extent his utterings and interpreted at times as soon as the Swāmī uttered them e.g. मूल पुरुष वटवृक्ष दत्तनगर was interpreted by her like this: " वटपत्रशयनीं मूलपुरुष दत्तात्रेयरूपानें अवतरले आहेत."

560 Cf. His utterings and actions regarding the famous War of Independance in 1857 A. D. and similar events.

561 As quoted by Shri Kurlekar, p. 23 from "Meditation and Philosophy".

pressed his grace indirectly and showed it with a peculiar action without context, its meaning was understood long after the incident had happened.

This does not mean that Swāmī showed grace to the wicked for their wickedness and never discriminated between the right and the wrong. He might have behaved like a mad man but his wisdom was never lost. He used to abuse the idle and the wicked.[562] To a bogus Sādhu his anger was greater than that to others.[563] Not only did he chide such persons but also scolded hasty people and reminded them of the proverb – 'Haste is Waste'. The absence of his grace to Vāsudeva Balvant Phadke, one of the greatest revolutionists of the time, to Malhārarāv, the Gaekwar of Baroda, who tried to tempt him with money and to many who approached him with bad motives is well-known in his life. His life has, no doubt, inspired and led many disciples on the path of liberation, including Nṛsinhabhārati of Ālandī, Thākordāsabuvā, Ābājībuvā, Sitāramā Maharaj, Swāmī Suta, Bābā Sabnis, Saiyyada, Bālappā, Colāppa. His worth was recognised even by Māṇikaprabhu, who handed over Bābā Sabnis one of his disciples from Akkalkoṭ to him with words: "This is your Guru from this moment".[564] Even Shri Sabnis knew his spiritual strength, when he informed him about his mother's illness whom he had left in that condition at Akkalkoṭ. Thus the miracle ascribed to him appear to have some significant purpose. The Swāmī always emphatically told persons coming to him for worldly objects, that those who were interested in the pleasures of the world would ultimately find disatisfaction, defeat and disgrace. He used to say that it was that person alone who forgot himself in serving the feet of the Master and performed with full faith his worldly duties got the victory, fulfilment and grace of the saints. A man is thus led along the path of liberation.

The above-mentioned view about the miracles ascribed to the Swāmī is clearly observed in his prescriptions for various diseases which were often incurable. The very nature of the prescription tested the faith of the devotee. To a patient of leprosy he prescribed a charcoal as in the case of Thākuradāsabovā of Bombay; and to some others he prescribed excretion. Thus medicines varied with the faith of the patients from the juice of a lemon to the trifling action of putting a hand bitten by a scorpion inside a shoe.

The highly spiritual life of the Swāmī was clearly observed in his daily routine. He did each and every work only when he had a mind to do it. None could compel him to do anything. This kind of free behaviour is peculiar to Dattātreya who is described to have his fifth Aśrama, different from the ordinary four Aśramas. There the result follows even without the cause and Yadu found him healthy even in the absence of food. The Swāmī in the same way behaved care-free like Dattātreya without even being conscious of its effect though that produced the most lasting result. Such contradictory actions on his part, at times proved his connection with Dattātreya. Moreover, the devotees connected with the place sacred to Dattātreya, such as Gāṇagāpur, Narasobā-wādi

---

562 Shri Phadke quotes so many instances where the Swāmī is as seen to open the secret wickedness and misconduct of many, who visited his place with a selfish motive, cf. द. मु. p. 193.

563 To him he used to say with an abuse: " आय तें खायला हूडकतो x x x ! बापाची मत्ता ". cf. देवभक्तचरित्रमाला, p. 183.

564 हेच तुझे या पुढे गुरु ".

etc., got the mysterious call from their deity to go to the Swāmī of Akkalkoṭ for their need and they were satisfied with what they experienced at Akkalkoṭ.[565]

Although he was an ardent devotee of Dattātreya he emphatically told his devotees that all deities were equal in devotion. At times he is said to have given experience to devotees of either Malhārī or Viṭhobā as they wished him to be and in the manner they worshipped them. In the same way the story of Janābāī, who was a staunch devotee of Viṭhobā at Panḍharpur stresses the point in a different way that Viṭhobā is not only form of God who is present everywhere and one should worship him as the omnipresent and omnipotent God.[566] Janābāī was a follower of the Vārakarī school, and visited Panḍharpur every year. Once it so happened that she was not sure of her visit owing to heavy rains. She went to the Swāmī for guidance and was told that Viṭhobā was everywhere. She was satisfied with the Swāmī's instructions and experienced the same kind of joy at Akkalkoṭ which she used to experience at Panḍharpur.

Again the Swāmī very often declared that there was no difference between man and woman. Once Rādhā a beautiful and proud harlot of that time was employed by some to test the Swāmī and was asked by him whether there was any difference between him and her. Rādhā replied that in her eyes the breasts of a woman manifested the difference between woman from man. The Swāmī retorted in his usual way that her breasts should be given away to a Brahmin instead of showing them to him for test.[567] After her departure Rādhā found that the breasts were absent from her body; and from this she learnt a lesson and began to worship God. The Swāmī changed the life along with the change of sex.[568] Many such instances are found in the life of the Swāmī.

In short, the Swāmī laid emphasis on the purity of mind. He loved all equally even creatures like cow and dog. Shri Phadke refers to this equality and considers it a special feature of the Swāmī's life. But the Swāmī had his own peculiar way, which was beyond the comprehension of ordinary people. The most prominent feature of the Swāmī's life was his regard for his Guru. This is quite evident even from the prominence given by him in verses praising his Guru in his daily prayer at night quoted elsewhere (Ch. 1) and also from his instructions[569] to Bālappā who was ashamed of doing certain work of the Swāmī. Guru-worship which is considered the most important item in this school of Dattātreya-worship is stressed here also; and that is practised even today.

---

565 The most famous example is that of Thākuradāsabovā of Bombay. He desired to worship Dattātreya with musk and was in the meanwhile, directed to go to Akkalkoṭ. Forgetting to offer musk to his god he at once ran to Akkalkoṭ; and there the Swāmī at once demanded musk with words " – हमारी कस्तुरी अभीके अभी लाव ".

566 श्रीगुरुलीलामृतः Ch. XII:

पंढरपुर क्षेत्रीं आहे देवराय। अन्यत्र स्थलीं नाहीं काय ?

आतां परमात्मा सच्चिन्मय। हृदयीं माय पाहीं गे॥ ६४॥

567 " अगे हे तुझे स्तन ब्राह्मणास देऊन जा. येंथें आमचे जवळ काय पहातेस ?"

568 Cf. Shri Gurulīlāmṛta, Ch. XIV.

569 " निर्लज्जों गुरुसंनिधौ ".

Such a personality, most remarkable both from physical[570] and spiritual points of view, passed away on 30th April, 1878 A.D. (i.e. 1800 Śaka era Caitra Kṛṣṇa 12). The devotees of Dattātreya even now go to worship the Samādhi built on the spot. Besides this the Maṭha of Bālappā, whom the Swāmī, gave many things over and above his Pādukās at the time of his departure is also a happy memorial of the Swāmī. In Bombay and Baroda there are places, sacred to the Swāmī, though they are now limited in their sphere and work. The Swāmī himself has written nothing yet his whole life inspired many works in this school at a time when people were led astray in the wrong direction. There was a serious lack of purity of mind in the character of the people. The Swāmī therefore stressed it very strongly. While residing both at Akkala (Buddhi) and at Koṭ (Āvaraṇa) as a mere witness of both he removed ignorance and showed a clear vision of the reality beyond all things,[571] and that is his great work indeed.

---

570 Both Vāmana and Bhāgvat have described his gigantic personality having lustrous light on the forehead and his hands reaching upto knees.

571 cf. Shri Gurulīlāmṛta ch. XX 61-70. :

या बुद्धिकोशादिकांचा साक्षी स्वामी।

सच्चिदानंद स्वरूपात्मा अंतर्यामी॥

चैतन्यरूपे असूनी इन्द्रियग्रामी।

आहे तद् व्यतिरिक्त समर्थ हा॥ ६८॥

CHAPTER X

# Vāsudevānandasarasvatī and Gaṇḍa Mahārājā

(1854 A.D. – 1914 A.D.)

### *(i) Vāsudevānandasarasvatī*

"A man should remain satisfied with the performance of his own mission in life through the worship of Saguṇa God without which there would be no realisation of Brahman. Just as a king has great regard for his laws and coins, God has, in the same way, high respect for his Saguṇa form and for the scriptures. It is true that the coins do not mean a king but without them there will be practical difficulty for a king though it is equally true that there will be no importance of coins without a king. A king is satisfied if his laws are respected. In the same way God is pleased if human beings obey the rules of the scriptures. For this reason a man should worship the Saguṇa form of God obeying the rules prescribed by the scriptures and should thus lead life towards higher values of life[572]."

The above-mentioned quotation is from the pen of a saint who commands great respect from all sections of society. At the time of Shripādavallabha and Nṛsinhasarasvatī people attached great importance to ceremonials. But in course of time ceremonials lost their significance. Vāsudevānandasarasvatī also saw that the people in general talked of the highest knowledge without understanding the A. B. C. of it. In the same way, they performed daily as well as ceremonial functions without knowing the motive behind them. It is true that actions and ceremonies on the part of a man do purify the heart, but it is very difficult to control the fickleness of mind in the midst of worldly pleasures. Mind can be controlled only through devotion to God. Vāsudevānand saw this tendency of the people so he laid more emphasis on the devotional aspect, which was fully practised in his own life. Even in his final sermon which he himself considered as the essence of all his writings and sayings, he has stressed the worship of God, with some practical instructions to be followed by ordinary man in his everyday life. There it is said that worship remains steady only if the heart is pure which, again, depends on the performance of one's own duties.

It is only after attainment of steadiness in Upāsanā that one can achieve peace and later on the knowledge which leads men to the final realisation.[573] Taking this emphasis (Upāsanā) into consideration, the biography of Vāsudevānanda by Shri Raṅgāvadhūta is named Upāsanā-Kāṇḍa which forms the third and the last part of his Shri Gurulilāmṛta.[574]

Vāsudevānanda was born at Māṇagaon a small village near Sāvantvāḍī. His father Gaṇeśa never cared about worldly matters so Harībhaṭṭa his grandfather took of him and educated him. Before his birth his father used to go and stay for many years at Gāṇagāpur in the services of Dattātreya. Once he was directed to go to his place from Gāṇagāpur with instructions that he should stay there as there was then no need to

---

572 Shri Gurudeva Caritra. P. 116.

573 Ibid. Pp. 332-3.

574 Introduction: Upāsanā-Kāṇḍa.

come to Gāṇagāpur. Soon after this Ramābāi, his wife, gave birth to Vāsudeva on Śrāvaṇa Kṛṣṇa 5, 1776 in (Śaka Era) *i.e.* 1854 A. D.

As regards his education he learnt for some time from Śambhu Shastri Sadhale who was well-versed in astrology and scriptures. But Vāsudeva surpassed his teacher within the short time and had to leave his studies as his teacher could not tolerate him. Later on he studied with Niḷaṁbhaṭṭa Pādye, a famous astrologer of the times, but this time domestic circumstances compelled him to leave off study within nine months. During intervals for solution of his difficulties he went to Sāvantavāḍī, where he received help from Viṣṇubhaṭṭa Aḷavaṇī. Most of his knowledge came to him through his own intelligence. At the age of twelve he became a Daśagranthī.[575]

From his very childhood he was not only bright but also had devotion in his heart. He used to observe even in his young age all the rules prescribed by the scriptures and avoided shoes and umbrella. He possessed the power of Mantras from the beginning and many incidents are quoted in this connection. People of the village had a high respect of the boy. He was married at the age of 21 with Annapūrṇā and after his marriage his father died in 1877 A. D.

After miraculous arrangement for their departure to Narasobā Wāḍī, he had a short stay there, where he realised his mission and was often directed on its way miraculously. He came in close contact with Govindswāmī as well as Maunīswāmī who were much advanced along the path of self-realisation and lived for the betterment of the people at large. Vāsudeva, who slowly but steadily marched along the path of highest knowledge, received explanation about the miraculous experiences, which he experienced on his way towards realisation. After the Pārāyaṇa (reading according to rules within 7 days) of the GC, he left Wāḍī and observed Cāndrāyaṇa rite at home. He again went to Wāḍī on the Datta-Jayantī day and stayed there for about four months. Here he was initiated with a Mantra in a dream from Dattātreya and was directed to go to Māṇagaon to work there. He came to Māṇagaon with the idol of Dattātreya[576] which he got with the grace of God at Kāgal village on his way. Here he directed many persons to the right path and incidents about the removing wordly as well as other sufferings of the people are quoted. This stay of 7 years at Māṇagaon with definite and prearranged programme with the solid support of God put him on a high level along the path of Yoga[577] and of devotional knowledge besides his practical leadership in the town where

---

575 वासुदेव आ गम करी पठन ऋग्वेद जाण।

सपदघनकमसंहिता थया दशग्रंथी मान॥

बार वरसनी उंमरे विग्राशिषथी एम।

दशग्रंथी नामे थया प्रसिद्ध सघळे तेम॥ ३७॥

श्रीगुरुलीलामृत, उपासनाकाण्ड, p. 5

576 This idol was two-handed with Vara and Abhaya poses, with crossed legs (Siddhāsana), measuring 7 fingers in height and was made of brass. His usual idol before him was of one head and 6 hands, though he has recognised the form with one head and 4 hands or even of three-heads and 6 hands. The idol of the last type was installed at Rājamahendrī also.

577 Once he was directed to read a book on Yoga written in Hindi in the form of a dialogue between Kabir and Dharmadāsa. Later on this book became his guide in the matter of Yoga. He used to go to a cave on a hill near his village which he left later on and then the temple of Dattātreya became his favourate

he was usually addressed as 'Śāstribuvā' by respectful people. The temple of Dattātreya at Māṇagaon stands as a memorial to this saint who even in his short stay could attract and help many needy persons. It was at this place and in the very temple that he was once granted a boon by God that he should give necessary directions in view of the faith of men concerned and God would see to it that the desires of the devotees were fulfilled.[578] From this day Vāsudeva did not move an inch without the call (Ādesa) from the Lord.[579] He left the place in 1889 A.D. and started uplifting people. First he came to Wāḍī and later on moved from place to place. It was at this place that he gave highest type of knowledge to his wife who cried after her dead son. Shri Phadke has taken note of this rare incident in a dialogue between husband and wife, noting the fact that sons like Kapila and Dattātreya were heard of as spiritual guides to their respective mothers Devahūti and Anasūyā; this is somewhat rare and peculiar. Then Annapūrṇā passed away[580] and on the fourteenth day of her departure he took Sanyāsa at the age of 36.

Though he took Sanyāsa and got Mantropadeśa in dream from Dattātreya with instruction to procure food through begging he had to go to Ujjain to receive his staff (Daṇḍa) from Nārāyaṇānandasarasvatī. The spiritual lineage is as under: Acyutānandasarasvatī – Aniruddhānandasarasvatī – Nārāyaṇānandasarasvatī – Vāsudevānandasarasvatī[581].

Before considering the development of his devotion let us study his intimate relation with god. We have already referred to his stress on devotion which is seen in every activity of life. We see a close relation between god and his devotee. The idol with him is not the representative of the Lord but is a living Lord in person. The idol, nay Dattātreya in that form, talks and behaves as if a friend talks and behaves with his own best friend. No doubt, Vāsudevānanda obeyed his directions yet the directions were not like orders of a master to a servant. We see Vāsudevānanda playing tricks with God[582] or even sometimes he did not pay any heed to them.[583] In such cases he always remained ready to face the result. Time and again, he had to please the Lord with prayer even though god would not be pleased until the very direction is carried out. This close relation between the two becomes clearly manifest when they become angry with each other. Thus Dattātreya would dive into the river Narmadā, when Vāsudevānanda would not carry out his desire to have bath on a grand scale with scents and other rich

---

place for penance

578 श्रीगुरुलीलामृत – 3.113.79.ff.

579 Ibid. P. 3.113. थया दत्त अदृश्य त्यां ! ते दिनथी ए जाण।
वासुदेव डग ना भरे दत्ताज्ञा विण मान॥८८॥

580 Vaiśākhā Kṛṣṇa 14 of 1813 (Śaka era) at Gaṅgākheḍa on the bank of the Godavari.

581 It is worth nothing that Nārāyaṇānanda belonged to the sect of Shri Samarth Rāmdāsa and taking this into consideration Vāsudevānanda celebrated the day sacred to Rāmadāsa, which is known as Dāsa-Navamī.

582 cf. the incident at Bhelsā village: Shri Gurudeva Caritra. p. 200.

583 cf. Once he promised to go to Wādī and later on he was directed not to go there. He however chose punishment rather than break the promise. Shri Gurudeva Caritra Pp. 276 ff.

things and would only come out of water when promised to do so with a prayer.[584] In the same way, Vāsudevānanda scolded his Lord when the latter tried to take him to the other world without the fulfilment of his desire to have a Sanyāsa. He did nothing except following the instructions of Dattātreya quite faithfully. This short of intimacy between the Lord and his devotee is quite rare and seems miraculous. In the same way his relations with Viṭhobā of Paṇḍharpur, the river goddesses Kṛṣṇā and Narmadā, Lord Śaṅkara and even with the mysterious personality of Aśvathāmā are said to have been very intimate.

He inspired many saints as well as common people of the time. A powerful saint in his time has always to guide the needy along the way of self-realisation and Vāsudevānanda did this successfully. Among his direct disciples the names of Nṛsinhasarasvatī otherwise known as Dīkṣita Mahārāja, Yogānandsarasvati alias Gāṇḍā Mahārāja and Sītārāma who was his brother are quite well-known. Even the photo of all the four in one is available. His relations with Brahmānandasarasvatī, Līlānandasarasvatī and others are also intimate and inspiring. Among householders the example of Rāmacandra Shastri of Sinor in Baroda State is worth emulation. Rāmacandra was very proud and arrogant as is always the case with youngsters. Later on, he changed his attitude knowing the worth of Vāsudevānanda and was directed along the path of Yoga. His discourse on the importance of Nāma-Smaraṇa (muttering the name of God) with Rāmacandra Kamat, the critical editor of the GC, is well known and it has been published by Shri Kamat[585]. Even once he directed such continuous Bhajana-Saptāhas with Mantras of different gods in each Saptāha in order to remove epidemic calamity in the form of cholera at Brahmāvarta.[586]

His love for the people was remarkable. He never discriminated between man and man on the ground of caste. Nṛsinhasarasvatī has a washerman, an outcaste and even a Mohamadan king as his devotees. Janārdana had great influence over Mohamedans. Māṇikaprabhu and the Swāmī of Akkalakoṭ had shown in the same way favour to persons of all castes and creeds. Vāsudevānanda did not lag benind. Once he showered his grace on a Parsi gentleman who came to Garuḍeśwar[587] with pain in his belly. During his life time he got reconstructed many Masjids.[588] An out-caste woman got a son at the age of 45, through his grace.[589] Thus the spirit of equality is seen in his life even though he himself rigidly observed the rules laid down by the scriptures.

---

[584] मित्र मित्र जरि भांडती। तरी पुनः एक होती॥ १
दंपतीचा हो कलह। लव मात्र न तूटे स्नेह॥ २
देवभक्ताचें भांडणें। पराभक्तीचें तें ठाणें॥ ३
वासु म्हणे हा विनोद। देतो दत्ता परमानंद॥ ४

[585] cf. नामजपाचे महत्व; नामचिंतामणि by Kamat.

[586] cf. Shri Gurudeva Caritra. p, 167.

[587] " उपासनाकाण्ड " p. 133.

[588] Cf. श्रीगुरुदेव चरित्र, p. 173 or Cf. उपासनाकाण्ड, p. 123. In the instructions to Mohamedans, he used to quote many times Koran and its sayings.

[589] " उपासनाकाण्ड " Ch. 132.27-28 (p. 87)

His greatest contribution to the development of worship is seen in a negative way. Shripādvallabh and Nṛsinhasarasvatī established worship with their penance and other divine qualities at three places. They are Wādī, popularly known as Narsobācī Wādī, Gāṇagāpur and Kuravpur. These places had and still have definite programme before them. But at the time of Vāsudevānanda there were some forms of irregularity and corruption in abeyance of the rules regarding the worship. Vāsudevānanda in his own way of improving the people, changed the Pūjārīs of the respective places and reorganised the organisations with formations of new rules and gave directions on right lines. This way of checking the worship, which would have otherwise gone on wrong lines, is also the great service done both for the people in general and for the places in particular.

Among his strict discipline, rules regarding Sanyāsa are strictly observed though others are not neglected. He had a staff (Daṇḍa) not only in the physical torm but also in the spiritual sense, which refers to the control of speech, body and mind. He never uttered a harsh word in his life to even persons of low status. His way of giving right advice to persons was always indirect. Mostly he believed in practice rather than in precept.[590] Many times even when he had a Samādhī people especially the worshippers of Wādī, understood what he wanted to say for there was some sign during that time. His control over the body is seen in his indifference to it. He always performed penance and observed fasts from time to time and never took medicine when he fell ill. But inspite of all these, he followed his daily time-table quite regularly and according to his principles. This very fact proves his mental power. He always travelled on foot and never by rail, in a motor or even in a cart. He successfully practised the spirit of renunciation.

The observance of the rule to stay for not more than three days at one place except in monsoon when the longer stay of at least four months is allowed, helped the development of the school in an indirect way for Vāsudevānanda happened to travel almost all over India. His twenty three years[591] after renunciation were spent in travel inspiring people by his own conduct, by his talks on the Gītā, BhaP and other religious books and by way of keeping a question time when people asked questions about their doubts and difficulties. The perusal of his camp life during the four months of monsoon would give us some idea of his long travel which was carried out on foot. In the same way a perusal of his daily programme[592] during these camps which started right from four o'clock early morning till eleven at night with various kinds of activities will show what solid work he did for the uplift of society in general. Pangarkar has rightly said of him that a saint like Vāsudevānanda could create such an environment that no evil thought could enter our mind. Such a great influence could not be created even by joint efforts of hundreds of writers. His renunciation, penance, purity of actions, study and realisation

---

590 Cf. His utterance " आधीं केले मग सांगितले ".

591 The places of Cāturmāsa selected by him are as under: – Ujjain, Brahmāvarta (four times), Haridwār (twice), Badarinārāyaṇa, Petlād (near Indore City), Tilakvāḍā (on the bank of Narmadā), Dwārka, Cikhaldā (on the bank of Narmadā) (twice), Mahatpur, Narsi, Baḍhavāi, Tañjāvar, Muktyālā, Pavani (on the bank of Vengaṅgā), Hāvanūr (on the bank of Tuṅgabhadrā), Kuravpur (on the bank of Krishna) and Garuḍeśvar.

592 cf. श्रीगुरुदेवचरित्र : pp. 33, 176, 217.

with his worship of Dattātreya and divine Brahminhood – these are the qualities rarely to be found in this modern age.[593]

But this does not mean that he was a strict orthodox Brahmin of his time. Dattātreya-worship has always allowed independent thinking and has never been bound down by narrow principles. Such leaders always relaxed the rules of caste and Āśrama if it served certain definite purpose. They carried out the principles in the right spirit. They kept an open mind and never followed them blindly. Thus Vāsudevānand even though a Sanyāsī, never discarded the worship of the idol of Dattātreya. He always took cooked food only from a Deccani Brahmin family. He never returned to Māṇagaon after leaving it according to the rules of renunciation but he followed the real spirit of Sanyāsa and maintained association with the mother and the motherland.[594] These and other instances in his life clearly showed that he was an independent thinker. He is said to have given his opinions on many other topics such as Mantra, Tantra, Evil spirit (Piśāca), the equality of Prakrit with Sanskrit, Atithi, Prārabdha and such other topics which are referred to in his life-sketch published by a specially appointed committee of his followers.

We have already referred to the talks given by him during his stay at different places. His mode of explaining the difficulty with simple examples from daily life, attracted many hearers. His calm and yet direct answers to questions asked by his spiritual followers gave him a high and respectful place in their hearts. His knowledge of the Vedas was profound yet he could sustain interest of the public when he talked on Marathi works like Jñāneśvarī, Dāsabodha and many such other works. Many a time he himself composed certain Ākhyānas to be recited in religious gatherings.

In the same way, his contributions to Marathi and Sanskrit literature is great and valuable. He is the only person who has written much on the Dattātreya Worship. In fact, he is a pioneer in collecting all the materials about the worship and put them in his works. Ekanātha laid stress on the Bhāgavata and being devoted chiefly to Viṭhoba his pen began to work in that direction. Dāsopant, known for his quantity, has however laid stress more on the Gītā and the Vedānta than on anything else though, we get from him many stotras on Dattātreya and valuable information regarding Dattātreya's work in Dattātreya-Māhātmya written in Sanskrit. Yet this is rather a modest beginning. Vāsudevānanda started as if a big concern and wrote on the worship whenever he got time and contributed a lot towards the enhancement of the worship with a permanent record. He did work on this line which was so great and exhaustive that people believed him as the chosen person for this kind of work and Shri Kamat had to face in the beginning severe attack on his work regarding critical edition of GC, the work which was left undone by Shri Vāsudevānanda.[595] The people argued that if the critical edition of GC was needed, Dattātreya would have directed Vāsudevānanda towards that as he had done in case of his Guru Saṁhitā, Dvisāhasrī etc. No doubt Shri Kamat faced this attack successfully uniformly showing the same respect for Vāsudevānanda.

---

[593] देवभक्तचरित्रमाला-५ : p. 93.

[594] Cf. श्रीगुरुदेवचरित्र : p. 145.

[595] cf. गुरुचरित्रान्तर्गत, p. 27.

Before examining his literary works, it is worth noting that he never wrote a single work (same was the case with his action) without any direction from Dattātreya. Such sort of humility is always shown by writers on religious topics and we have already seen it in GC. But here the case, it seems, is somewhat different. Most of the works have either an introduction in the beginning[596] or a letter written to a devotee[597] while sending a copy of the manuscript after finishing the work in which the author himself made a reference to certain divine element in the work. Thus while writing about Shri Gurucaritam in Sanskrit he was unaware of the total number of verses written in it but at the end of it the number was shown as two thousand. Hence its another name was Dvīsāhasrī.[598] Again this book has another miraculous event associated with it. Fifteen years after its writing a commentary was written by the author without having a copy of the original book.[599] In the same way Guru Saṁhitā, a translation into Sanskrit from Marathi GC, has also a divine history behind it.[600] We cannot pass over such mystic element which has direct proof of letters from the author himself who has always taken care to see the truth without any desire for fame or worldly things by simply saying that it shows the humility of the author. It is certainly more than that. Moreover, we have just another reference wherein we see that the author is not able to proceed further in writing an article which was demanded by the devotees for preserving their continuity of thought which was often disturbed. This article, the Swāmī writes in one of his letters,[601] the Lord did not desire to be completed as there was a chance of its being used for attacking their opponents. In this way, it is something more than the humility, which can be seen and which yet remains unexplained and mysterious.

The committee, which was specially appointed to publish the complete works of Vāsudevānanda on his 100th birth-day anniversary has published all his works in nine volumes[602], the last of which also contains a short biography of the author besides his famous Vedanivedastotra on Nṛsinhasarasvatī, Kṛṣṇālaharī, Ākhyanas, useful for Kīrtana and Pañcapākśika, a treatise an astrology. We have already referred to his Guru Saṁhitā and Dvisāhasrī both of which are based on GC and are now used for Saptāha-Pārāyaṇa purposes by Sanskrit knowing followers. The language of Guru-Saṁhitā, is so lucid and simple that even a beginner in the study of Sanskrit language can grasp the

---

596 श्रीदत्तेनोदिता टीका वासुदेवसरस्वतीम्।
निमित्तीकृत्य विभुना चरितस्य गुरोर्वरा॥ etc. in the beginning of DP. Ṭīkā.

597 For letter regarding the origin of Shri Guru Saṁhitā, cf. श्रीगुरुदेवचरित्र, P. 165.

598 For the detail cf. श्रीगुरुदेवचरित्र, P. 37-8.

599 वासुदेवदत्तात्रेयलीलामृत, P.22 refers to the letter of this substance from the author. The letter is still in the collection.

600 Cf. श्रीगुरुदेवचरित्र – p. 165.

601 Cf. Ibid. pp. 229-30.

602 Really these are twelve in number called Puṣpas, as the committee has taken into account the printing of commentaries written by the author himself. Most of the works have a commentary from the author in which we get an idea of his wide knowledge besides clarity of thought. Moreover, each Puṣpa has an introduction from learned personalities discussing the work critically while there is whole hearted support from many in translating the work into Marathi.

meaning of the book and can enhance his knowledge both in language and literature. There is yet another small book based on GC called Shri Gurucarita Kāvyam, which is otherwise called Triśatī having 309 verses in different metres. The way in which the author refers to the whole story of GC sometimes even in one stanza is wonderful with its peculiarities of handling the metre, sound and sense and the formation of various Bandhas at the end. The prowess of his pen on this line is more vividly seen in epitomizing the essence of each chapter in his Guru Saṁhitā.[603]

Besides the works based on GC we have a very useful work from him called Datta-Purāṇam. It deals with the life and the work of Dattātreya in the Paurāṇic fashion with all the five requirements of a Purāṇa. It has 64 chapters divided into 8 Aṣṭakas, each of the 8 chapters is on the lines of old Vedic division. It is considered as an encyclopedia of Aryan civilisation by Shri Phadke.[604] No doubt it is written with a soft pen and now the absence of a Purāṇa narrating the story of Dattātreya in detail is not felt. This Purāṇa has been given another shape in Marathi under the title Shrī Datta Māhātmya. It is written in Ovi metre and those who do not know Sanskrit, can very well understand what, he wanted to say in the Purāṇa. Like Shri Datta Purāṇa we have a short treatise, about the life of Dattātreya a book called Shri Datta-Campūḥ. Besides interesting narration and clarification of thought we have many Alaṅkāras used in a natural way, which throws light on his knowledge of the subject. Over and above these big works, we have some small pieces like श्रीदत्तात्रेयषोडशावतारचरितम, श्रीदत्तभावसुधारसस्तोत्रम्, श्रीदत्तलीलामृताब्धिसार while षट्पञ्चाशिका, मानसपूजा, आत्मनात्मविचार in two parts and चित्तसद्बोधनक्षत्रमाला are based on the knowledge of Vedānta among which the last two were in Marathi.

Besides these works कुमारशिक्षा, युवशिक्षा and वृद्धशिक्षा deal with the topics which their very names suggest. In the same way स्त्रीशिक्षा in Marathi contains many valuable instructions to ladies.

His stotras both in Marathi and Sanskrit are interesting from the view point of their friendly and devotional touch. His Karuṇātripadī – three Padas – sung for getting mercy (Karuṇā) of god, is still sung at Narsobā-Wādi and his Abhaṅga[605] composed after the incident of the idol of Dattātreya having dived into the waters of the Narmadā as quoted previously are instances in point. In the same way his Abhaṅga on Santamahimā[606] reminds us of his predecessors Ekanātha and others. In all these small compositions we see his deep devotional heart and his deep store of knowledge in dealing with the metre, Alaṅkāras, his mastery over vocabulary. Many a time he adds new words, his fondness for mentioning the name of the metre of the verse, his Antarlāpikās of

---

603 These are printed even separately in स्तोत्रादि संग्रह P. 167.

604 द. मु. P. 139.

605 Cf. Note 4 on p. 146.

606 सदा संतां पाशीं जावे॥ त्यांचे जवळी बैसावें॥ १
उपदेश ते न देती॥ तरी ऐकाव्या त्या गोष्टी॥ २
तेचि उपदेश होती॥ त्याही कष्ट नष्ट होती॥ ३
वासुदेव म्हणे संत॥ संगे करिती पसंत॥ ४

many Mantras besides his name in a single stotra[607] are astonishing, while his Stotras praising almost all gods and goddesses whom he worshipped during his long travel on foot show his broad outlook of devotion to the Almighty, who has manifested Himself in various names and forms. This stress on devotion[608], as we have already said, was well thought of and was consistent with the need of his time. We shall here quote the words of the then Śaṅkarācārya of Śṛṅgerī Maṭha said about him which will show his worth: "Oh pupils, you have not recognised the worth of this great Sanyāsī who has been here today and this makes me speak a few words about him. He is the very Dattātreya in human form mainly due to pious deeds of his parents. He like Śaṅkarācārya, the great, is carrying on the work of uplifting and enhancing Dharma. He observes the rules of Varṇa and Āśrama strictly and has uplifted many people guiding them along the path of action, devotion and knowledge ".[609] Even Shri Pangarkat while paying a tribute to his literary penance (Vāṅgmaya Tapa) in the sense described in the Gītā, speaks of him as a saint rarely found in the present age.[610]

Such a personality finished his mission on earth on Jyeṣṭha Kṛṣṇa 30 at half an hour before midnight in 1836 (Śaka era) i.e. 1914 A.D.[611] His Samādhī is at Garuḍeśwar on the bank of the river Narmadā where he stayed in the later years of his life. He has a large number of followers and his 100th birth-day anniversary was celebrated in a grand way at Garuḍeśwar which has now become a place of pilgrimage for Dattātreya-worshippers. The occasion became all the more inspiring by the presence of Shri Raṅga Avadhūta of Nāreśvar in Gujarat whose life and work are discussed in one of the following chapters. We shall now close this chapter by quoting a verse from the Stotra[612] written in dedication to the Swāmī which describes his work and pays him a glowing tribute.

---

607 Cf. विनायकस्तोत्रम् in स्तोत्रादि संग्रह : P. 1.

608 Cf. His words to Sundara Shastri at Cidambarkṣetra :

" शास्त्रज्ञत्वाचा अभिमान असेल तर भक्ति कधींच उत्पन्न होणार नाहीं,

आणि भक्ति नाहीं तर देवाची कृपा नाहीं आणि मुक्ती ही नाहीं. " श्रीगुरुदेवचरित्र – p. 249.

609 Cf. श्रीगुरुदेवचरित्र, P. 254.

610 Cf. देवभक्तचरित्रमाला-५, P. 92.

611 His Samvatsara of birth and death was the same about which the following stanza is quoted which refers also to his name and stage : "

आनंदीं येऊनीं आनंदीं हो जाई।

आनंदीं राहुनी आनंद नामें॥ १

ऐसा चातुर्गुण आनंद सांठला।

म्हणौनी तो झाला त्रिगुणातीत॥ २

जरी तूं इच्छिसी भोगाया आनंदा।

तरी या आनंदा सेवीं सदा॥ ३

वासुदेवदत्तात्रेयलीलामृत, p. 36.

612 Printed in dedication in Ṛgveda Saṁhitā Part 2, published by Vaidic Saṁśodhana Maṇḍala, Poona.

जीवान्भीमभवार्णवे निपतितानुद्धर्तुकामः सदा
ग्रन्थानैकविधान्व्यधात्सुविमलज्ञानैकपाथोनिधीन्।
नानातीर्थनिषेवणे विहितधीर्योगाब्धिमन्थाचलो
भ्राजद्भारतभूमिभालतिलकः श्रीवासुदेवो यतिः॥

*(ii) Yogānandasarasvatī (Gāṇḍā Mahārājā )*
*1869 A. D. – 1938 A. D.*

The life of Shri Yogānandasarasvatī is a worthy example of a true disciple. It shows how a man, however, ignorant, achieves his final emancipation from the clutches of his spiritual enemies if he gets the grace of a Guru through his faithful devotion and service. He was born at Telaṅgpur near Surat in 1869 A. D.[613] His original name was Kalyāṇa but from his very childhood he had a strange behaviour which earned for him the name 'Gāṇḍā' (literally it means mad).

He belonged to a Brahmin caste of the Anāvil community and first served in a School-board and then in a private firm. He went out in search of a Guru having been dissatisfied with his life, when he had a quarrel with his boss leaving his wife, whom he married at the age of eight. At last in 1897 he met Vāsudevānandasarasvatī and acquired a place by his side. Under the guidance of his worthy Guru he achieved peace and became immortal[614] as one of the best disciples of Vāsudevānand.

Gāṇḍā Mahārāja worked mostly with Swāmī Mahārāja and moved with him. He was given instructions by his Guru at intervals and thus he practised Yoga first at Nikorā and finally at Broach in Gujarat and guided people through his devoted actions and selfless devotion. In the later years of Vāsudevānand, name of Gāṇḍā Mahārāja was mentioned with respect paid to a Guru. If we look into the strict disciplined life of Vāsudevānand we can judge how Gāṇḍā Mahārāja must have impressed his Guru and the people by his behaviour and sincere devotion.

He had only a smattering knowledge of any language, yet he had written a big book in Marathi language, dealing with the life of his Guru, viz, Shri Gurūmūrticaritra. Moreover, he has written another short sketch of his Guru in श्रीवें चरित्र. Both are in prose. His स्त्रिधर्मनिरूपण is also a worthy attempt, which deals with the duties of women as the name signifies.

After the Samādhī of Vāsudevānand, he stayed for some time at Broach and then went on tour where he guided the needy and finally settled at Guñjgrām on the banks of the Godavari river. Here he passed away in 1938.[615] He has a good number of followers near Guñjgrām where they have built a Samādhī while curionsly enough he is comparatively less heard of in his native place in Gujarat.

---

613 Mārgaśīrṣa 15, 1925 (Vikrama era).

614 Cf. गांडा सम गुरुभक्त ना दीटो बीजो क्यांय।
जाउं वारी तन्नामपर, वदन करूं सदाय॥ श्रीगुरुलीलामृत III. 147.57

615 Phālguṇa Kṛṣṇa 12, 1994 (Vikrama era.)

# Śrīpanta Mahārāja Bāḷekundrīkar

(1855 A.D. – 1905 A.D.)

Generally it so happens that worship and penance practised in a family bear fruit in due course long after the seed is sown in the soil. The case of Śrīpanta Mahārāja is an instance in point. His ancestors were the devotees of Dattātreya and GC was their prayer-book. It is said that in a dream given to one of his ancestors Nṛsinhasarasvatī had given a call that he would be born in his family after seven generations. The result was the birth of Śrīpanta.

The family name of Śrīpanta Mahārāja was Dattātreya.[616] His father Rāmappā was a devotee of Dattātreya. His mother Godākkā alias Sītābāi was also an ardent devotee of Dattātreya quite in keeping with the tradition of her family. One of her ancestors had read the Guru-Caritra-Saptāha standing on one foot. Thus the atmosphere in which Śrīpanta was born at Bāḷekundri eight miles from Belgaon in the Sangali district was very pious and inspiring. His birth date falls on Śrāvaṇa Kṛṣṇa 8 of 1777 (Śaka era) i.e. 3-9-1855 A.D.

His education was over in 1880 A.D. when he passed the Matriculation Examination. Before that he passed even the Public Service Examination which existed at the time of Śrīpanta Mahārāja. He then accepted the job of a teacher and carried on his worldly duties as well as advance in spiritual progress. He was a successful teacher, an ideal householder and an able spiritual leader. His life is a very fine example like that of Ekanātha of performing one's own duty besides going ahead towards the path of liberation.

When he was at Belgaon for his English education he happened to meet Bālāvadhūta, an Avadhūta of a high order. Bālāvadhūta alias Bālamukunda always moved in ecstasy playing on Ekatārī (lute with a single wire, used for devotional purposes). He became his spiritual preceptor. Bālāvadhūta was also pleased to see the inborn spiritual quality of the disciple and chose him as his successor to carry on the work of Avadhūta-Mārga. His spiritual lineage was as under: Dattātreya-Rāma Caitanya-Bālappā (-Bāḷekundrīkar). Bālappā went away after preparing the disciple saying that he had the intention of going to Śrīśaila but never returned while leaving Śrīpanta alone to carry on his work. He assured him that he was always with him, giving strength[617] and that he would be directed, if difficulties arose, by saints. This actually happened when Śrīpanta met Siddhārūḍhaswāmī at Hubli and Kālappā at Belgaon. The latter, though in the service of the forest department had high spiritual advancement and his discourses in Kanada language, translated into Marathi by Śrīpanta, are seen; in the private collection of Śrīpanta. Siddhārūḍhaswāmī guided him twice in his life and Śrīpanta stayed with him even for a longer period. In the same way a saint known as

[616] His name according to his horoscope was Śrīkṛṣṇa but was called Dattātreya owing to worship of Dattātreya in the family.

[617] " मी केव्हां ही तुझ्या पाठीवर आहे ".

Maunī Bengāli Swāmī gave him much help in solving Śrīpant's difficulties in the spiritual field.

This spiritual progress which is steadily advanced towards perfection is seen in his works written from time to time either to guide his disciples or on certain occasions to give out his experiences. His poetical Padas are collected under the name of Śrīdatta-Prema-Laharī; while all his works are collected as Śrīdatta-Prema-Laharī-Puṣpamālā, having 8 volumes. His life, in fact, is divided into two parts, according to his spiritual experiences seen in his works. The first part which he himself has called Jñāna-yuga or Vicāra-yuga reveals his progress towards his perfection which he acquired by reading the works like Yathārthadīpikā of Vāman, Bhāvārthadīpikā and Amṛtānubhava of Jñāneśvar, Avadhūta Gītā, Śrīmadbhagavadgītā and others; the other part of his life called Anubhava-yuga or Avadhūta-yuga by himself which narrates his experiences after his attainment of perfect bliss. Thus his earlier works are based on devotion towards Bālāvadhūta, his preceptor in one way or the other, while later on he is seen talking with the Lord on equal terms. Thus, Śrībālamukunda-Bodhānanda-Guṭikā (Kalyāṇa Caritra), Bālabhodhāmṛtasāra, Prema-Taraṅga, Ātmajyoti and such other works sing the praise of the Guru and the experiences in the state of a Sādhaka, while Bhaktālāp shows the devoted heart of a son with regard to his father who was looked upon as God. His later works Paramātmānubhavaprakāśa, Anubhavavallī in two parts, Gītāsāra and other discourses to his disciples are the fruits of the perfect stage attained by him.

During all these activities about spiritual uplift his worldly duties were never neglected by him for he believed that the worldly affairs were means towards attaining certain qualities required for advancement on that path. Even his Guru directed him so[618] in the same vein and thus he never gave way to any kind of weakness arising out of worldly events like death of a father or a son or other relatives, financial trouble, and opposition from his spiritual brethrens.

During his life time he carried on his mission by celebrating Datta-Jayantī and by holding other religious festivals giving discourses on various topics in a fluent and powerful speech and by following a regular programme of prayer-songs ( Bhajan) either in a pandal specially prepared for the purpose or at various places previously arranged. His sphere though limited was very import tant and inspired many with higher values of life. He even gave Dīkṣā to many among whom Rāmānanda was prominent.

After his disappearance in 1905 A.D.[619] his followers built his Samādhī at Bāḷekundrī and great care is taken to see that the followers who go to visit the place out of respect get facilities. All his works are published again. His life was very simple yet inspiring to many. His biography consisting of 52 chapters in the Ovī metre (about 7000 Ovīs in all) written by Vāman, one of his disciples, is still awaiting publication along with his other works based mainly on the unpublished collection of Śrīpanta Mahārāja's talks and anecdotes.

---

618 Cf. " अनुभव पूर्ण होण्या करिता तुला प्रपंच केला पाहिजे."

619 Āśvin Kṛṣṇa 3, 1827 (Śaka era).

# Sāībābā

(? – 1916 A. D.)

When we think of the life and work of Sāībābā number of questions arise in our mind right from his origin, birth, caste and even the line on which he worked to many other things that are attached to his name not only in the popular mind but also in the minds of the educated. He is a mysterious personality whom everybody interpetes in his own way and no interpretation could give a complete picture of the saint. This is perhaps the reason why he is Rāma, Kṛṣṇa, Hanumān, Śaṅkara, Gaṇapatī, Guru, Dattātreya, Swāmī of Akkalakoṭ – all rolled in one according to viewpoints of different devotees[620]. Sāībābā on the whole stressed not one particular worship but encouraged the form of worship that appealed to his devotes. He tried to reconcile hostile elements in his life and today we see that he has the followers of all caste and creed who closely co-operate in worshipping the saint. Though he has been considered as incarnation of various deities by different devotees his name is now more closely connected with the name of Dattātreya rather than with that of any other deity.

His chief disciple Upāsanī Mahārāja believed him as Rāma[621] and it seems his view is based on the fact of Sāībābā's desire of celebrating the Rāma-Navamī-day every year[622] – and this is practised even today. It is however surprising that we find a beautiful temple of Dattātreya at Sākorī the place where Upāsanī Mahārāja stayed while nothing is found at Shirdi. Even the Pādukās at Shirdi are those of Sāībābā's Guru and not of Dattātreya. Yet many believe him as incarnation of Dattātreya carrying on the work of the Swāmī of Akkalakoṭ and hence of Māṇikaprabhu who started the school of Sakalamata. Equality between all sects and confidence in the achievent of the highest goal by those who hanker after the fundamental principles of that school. If we have to judge his spiritual lineage from the work which Sāībābā carried on it seems to be as under: Māṇikaprabhu, Akkalakoṭ-Swāmī and Sāībābā.[623] These put him in this line of thought. Moreover, his relations with Dāsagaṇu who gets the credit of introducing Sāībābā in his proper form to the world at large, are worth noting. Dāsagaṇu has always introduced him as the trinity in a combined form[624] interweaving all his various contradictory activities. Lastly many incidents are quoted to prove his oneness with the Swami of Akkalkoṭ and Dattātreya.[625]

---

620 Cf. साईबाबा, p. 14.

621 Cf. His words in one of his verses:

अजन्माद्यमेकं परब्रह्म साक्षात्। स्वयं संभवं राममेवावतीर्णम्॥

622 Cf. साईबाबा p. 81.

623 Even his connection with Māṇikaprabhu is inferred and it is said that once he went to Māṇikanagar before he established at Shirdi Cf. साईबाबा, अवतार आणि कार्य, p. 21.

624 Cf. साईबाबा p. 13, 92-93 cf. also श्रीसाईसच्चरित्र ch. 4.

625 Cf. साईबाबा, अवतार व कार्य p. 59 ff. Also cf. साईबाबा pp. 67-68, 70-72, 108.

These ideas attracted people towards Dattātreya worship and we see people worshipping Dattātreya along with Sāībābā. His birth date is unknown, yet he was at Shirdi many years before his serious illness in 1885 A.D.[626] When he was once asked about his parenthood he said "the world is our village, Brahma, the father and Māyā the mother."[627] Here the Swāmī of Akkalkoṭ's reply to the same question of parenthood is worth comparing. The one gave out divine parenthood created in certain behaviour as an illusion of being a Mohamadan while the other spoke of himself as the lowest type of parenthood and was recognised as a Brahmin. Yet both unknown to the people in their true colour recognised the equality of all castes creeds, and sexes and attracted all types of devotees for their uplift.

He has practically written nothing though his thoughts are collected in different books published by his devotees.[628] He laid stress on constant faith (Niṣṭhā) and patience (Sabūrī) as he always demanded these two ‘coins' from his devotees. Performance of one's duty and the worship of one's own family-deity with pure heart seem to be his essential preaching. He spoke without any reserve and gave rude shocks to orthodoxy. His programme of dining together is an instance in point. Yet he never encouraged anybody to change his old mode of worship. This way of handling the two hostile and antagonistic groups is rather a special feature of these saints. He finished his work in 1918 A.D. on the day of Āśvin Śukla 10. His followers are found all over India and they flock together at Shirdi where his Samādhi is seen even today with the Masjid called Dwārakāmāi where he used to stay. The sacred ashes called Udī[629] are even now applied to the forehead with full faith. There are many institutions standing on his name in all big cities and the followers have their Head Quarters at Madras.

---

626 Cf. साईबाबा p. 26.

627 Ibid, p. 10.

628 Cf. साईबाबा p. 344.

629 Udī is described thus:

उत्कार उच्यते चोर्ध्वं इकारो गमनं स्मृतः।

ईकारोऽपि तथा ख्यातः गगनं चोद्गमो बुधैः॥

उदयं करोति भाग्यस्य भक्तानां साईसद्गुरोः।

इह च परमे लोके सोदिवोदीति कीर्तिताः॥

Even a line is ascribed on Sāībābā's name which runs as under:

रमते राम आयोजी, उदियांकी गोनियां लायोजी, साईबाबा, p. 285.

# Noorī Mahārāja

(1869 A.D. – 1923 A.D.)

We have already referred to two great names of Ālama and Bakaprabhu when we alluded to the life of Māṇikaprabhu. Both were Mohamedans and they even influenced the Hindus, but reliable sketches of both of them are not available. However the life of Noorī Mahārāja a Mohamedan saint who was considered an incarnation of Dattātreya by his followers and who had wide experiences[630] has come into light and the following information is based on it.

He was born at Ahmedabad in the year 1869 A. D. He was a descendent of the two illustrious saints Ropan Bābā (Mohamed Raoof) and Tahch Bābā (Mohamed Taher) who hailed from Asia Minor. According to some they came from Bagdad. They lived in the time of the Shah of Lucknow and Oudh and graced his court. They received lands in Raibareilly District as a mark of appreciation of their service (Uttar Pradesh). His father moved to Ahmedabad owing to some unfavourable incidents and joined the British Regiment as a sepoy. Here Noorī was born through the grace of Nizam Uddin Awalia, in the old age of his father, who had all nine daughters but no male issue. The boy was named after the Awalia as Nizam-Uddin Abdul Karim Noorī. Unfortunately he lost his father after two years.

Having spent his childhood in difficulties he somehow finished his primary education. One day while returning from the school, he accidently met a pious Fakir[631] who was impressed with his personality and chose him as a fit person to receive spiritual instructions and showed him the way to perfect bliss. He saw a strong "Effulgent light" and from that time the young man was very happy even while facing miseries of the world. He then studied many books on religion and philosophy and came in contact with another great Fakir[632] who initiated him in the Noorī-Panth which lays emphasis on the 'Light' that is hidden in one's heart.

He has written a few poems in Hindi. But more interesting and appealing are his lectures on various topics. His eloquence was highly impressive. He expressed the essence of all religions, especially of Hinduism and Mahomedanism. Thus he attracted devotees from both the religions. He tried to establish a world religion and has framed certain principles for that taking into consideration all the common points of the two religious systems. He tried to destroy the narrow ideas of caste and class and attempted to establish common brotherhood both by precept and practice.

He has many followers besides his three sons and two daughters, one of whom is dead now. He travelled widely in the Western and Southern parts of India and finally

---

630 Once at Shahapur in the Thana district on 4th February 1913, Noorībābā was asked to pose for his photograph. The photo was taken and when it was enlarged it showed Noorībābā not with his usual one face but three faces. It is this incident which connects him with Dattātreya along with his mission of life for synthesising differences in the world.

631 His name was Peer Ibrahim Abdul Oolai and belonged to Cawnpoor.

632 He was called Abdul Hoosein Noorī of Marehra. Marehra is in the Etwah District of Uttar Pradesha. It was because of this Guru that he became famous as Shrinoorenoori.

settled at Thana near Bombay. At present his Daragah is seen there and his devotees still visit the place to fulfil their vows. He passed away on the 10th of December 1923 A. D.

# Śrīdatta Mahārāja of Aṣṭe

(1894 A.D. – 1925 A.D.)

In the galaxy of stars that shine today through the grace of Vāsudevānandasarasvatī[633] the name of Śrīdatta Mahārāja of Āṣṭe is notable both for his young age as well as for his achievement. The severe penance and the strict discipline of Vāsudevānanda are clearly reflected in him. In fact his life is much more influenced by Vāsudevānanda than by anybody else and we see many points of similarity between them for example the habit of travelling on foot with minimum requirements, that of giving sermons through one's own actions and his disciplined life and the usual reading of Paurāṇic books in the evening.

His original name was Naraharī[634] and he was the third son of Vāsudevarāv, a Ṛgvedi Daśastha Brahmin of Śākal branch that belonged to Gautama family (Gotra). He was born in 1816 (Śaka era) on Āśvin Śukla 1 at Vaṭhār village in Kolhapur district. He was eighth from Ekanātha in his lineage. His mother Muktābāi had a daughter named Kāśi and three sons Sakhārāma (eldest), Vāman and Naraharī. Kāśi was married at Shiral where later on the whole family shifted owing to the death of Vāsudevarāv in 1827 (Śaka era).

He could not study further, left home at the age of thirteen and first went to Wadi and then proceeded to Gāṇagāpur. Here he suffered from Cholera and during illness, he got a vision of Dattātreya who gave him Tīrtha (purified water) and directed him to return home. After returning home he never stayed there but put up at the Datta Mandir situated in the outskirts of the village and then proceeded on a pilgrimage on foot. During his journey he used to read GC besides muttering God's name and reciting prayer-songs.

Here he met Harihara Mahārāja so famous in Varad and who was the spiritual brother (Guru-Bandhu) of Vāsudevānanda. Harihara Mahārāja was also called Vāsudevānandasarasvatī later on after he turned a Sanyāsi. He gave him a Mantra and took him along with him on a pilgrimage where, besides all India travel, Datta Mahārāja happened to visit Girnar and got the vision of Dattātreya in visible form. After this his Guru directed him to go to Vāsudevānanda (Ṭembe) to learn practice of Yoga. Ṭembeswāmī gave him necessary directions and asked him to stay at Paiṭhaṇ for practice (Abhyāsa) and to approach him whenever he found any difficulty. Thus at the age of 18 he experienced the rapture of Samādhī and got guidance when necessary from Vāsudevānanda.

---

633 His connection with Ṭembeswāmī of Garuḍeśvar is due to a direction from his Guru, whose name was also Vāsudevānandasarasvatī. His spiritual lineage is as under: Śrīpādaswāmī – Saccidānandasarasvatī – Viśvamūrtisarasvatī – Anantasarasvatī – Trivikramasarasvatī – Vāsudevānandasarasvatī (not Ṭembe Swāmī) – Śrīdatta Mahārāja.

634 His name Datta was due to his short sign written in letters and in other usage, after his arrival from Gāṇagāpur. He was known as Dattātreyabuvā, Brahamacārī from the very early time, when he stayed in the temple of Dattātreya at Vaṭhār.

Before he finally settled at Aṣṭe in the Satara District he travelled on foot to many places during which Kṛṣṇā Pradakṣiṇā (to go round the river Kṛṣṇā)[635] pilgrimage to Rāmeśvar and his long stay at Tañjāvar were notable incidents of his life. At Tañjāvar he studied many unpublished books in the library there and the reading of the book Rāmasohaḷā of Meruswāmī[636] gave him pleasure through its descriptions of Ātmasākṣātkār. Here he started celebrating the day of the departure (Puṇyatithi) of Vāsudevānanda (Ṭembe) besides giving daily discourses in the evening on Śrīdatta Purāṇa and Śrīdatta Māhātmya written by the latter. Here he performed Gāyatripuraścaraṇa and many other ceremonies on the spiritual line in which the installation of Datta-Yantra specially prepared for him under his supervision is worth noting.

At Aṣṭe the place of his final settlement and Samādhī he had a continuous and crowded programme from four in the morning till twelve at night. It included his routine rites including Samādhī for three hours, discourses about Datta Māhātmya, readings of Guru Gītā, Avadhūta Gītā and question hours both in the afternoon as well as at night. He took his Bhikṣā once through begging and did not take in his personal use anything that was offered to him as a mark of respect. He did not allow anyone to touch his body[637] nor did he touch money. In short, he lived a life which gave lessons in strict discipline regarding plain living[638] and high thinking and of hard penance without dependence on external things.

---

635 Here he experienced many things, which added to his faith and knowledge and after their completion, it is said, he got a vision of Dattātreya, with three heads and six hands having the usual emblems attached to them.

636 About this book Pangarkar says that it is rather an encyclopedia than a book on the topic. Meruswāmī has written much in addition to this book. For detail please cf. म. वा. इ. ३, P. 762 ff.

637 People had to bow down from a distance and were never allowed to touch his body.

638 He used only two clothes during all seasons and slept on the skin of a black antelope (Kṛṣṇājina).

His meetings with Dīkṣitaswāmī[639], Śaṅkarācārya[640] of Karavīr Pīṭha and many such others who desired the company of saints like himself are important events in his life at Aṣṭe in addition to his great performance, attended by thousands namely, the installation of Dattātreya's idol, that he kept with him.[641] He even attracted the king of Phalaṭaṇa named Nānāsāheb and stressed with him the point that Karma Mārga was the foundation of Upāsanā. Thus it seems his emphasis is on Karma though it implies that Karma should be such as would lead to Upāsanā. Moreover, the whole of life was spent in carrying out Upāsanā in various ways and in trying to follow the same strictly according to rules laid down by his predecessors, especially by Vāsudevānand (Ṭembe ).

It is said that he had written a book containing impressions what he formed while reading books in the library at Tañjāvar. But that is not available at present. His thoughts on studentship (Śiṣyatva) are such as would depend on the man and his capacity to follow his Guru. He once told that the stream of knowledge was open to all. Nothing was kept secret from anybody. Whoever wanted to quench his thurst for knowledge might do so according to his capacity. He took Samādhi on Phālgun Śukla 6 of 1847 (Śaka Era) i.e. in 1925 A.D. at the age of 31. His Samādhi is seen at Aṣṭe where his 'Day' is still observed. His birth-day is still celebrated at Isalampur, by his followers who are found there in large numbers.

---

[639] He showed many things used by Ṭembeswāmī. The most important of all the things was his short notes on the Upaniṣads.

[640] He was known as Piśavīkarswāmī. Datta Mahārāja has mentioned some books in his library at Kolhapur.

[641] The idol is 3 headed and 6 handed. The peculiarity is that it has the god Śiva in the middle. For photo cf. दत्तमहाराज यांचे चरित्र, opp, page 158.

# Nārāyaṇa Mahārāja Keḍgaokar

(1885 A.D. – 1945 A.D.)

Māṇikprabhu was known for his divine power from his very childhood. So was Vāsudevānanda. We have the third case in Nārāyaṇa Mahārāja of Keḍgaon who renounced the world at the age of seven and at the age of about fifteen was directed to go to Gāṇagāpur through a divine call. He was born in 1885 A.D.[642] His father Bhīmarāv was a god-fearing man who served in Nizam State. His forefathers migrated to Bagalkot from Shindagi – a small village in the Bagalkot Taluka in the Bijapur District. At Shindagi one of his forefathers Bhīmāśaṅkar[643] by name, was both a poet and a saint, whose Padas[644] are even sung now, at Gāṇagāpur at the time when the Palanquin of the deity on every Thursday is being taken round the temple singing prayer-songs by devotees. His mother Lakṣmībāī passed away when he was only five years old while his father died a little earlier when he was only two years old. After the death of the parents he wandered for about 4 years from one relative to another and at the age of 9 he left them for ever. Very little is known about the period of 7 years though a few stray references of his wanderings are traced out. All the anecdotes pointedly refer to one single fact that is that he suffered and thereby learnt a lot and that gave a new turn to his life. Among all his experiences his vow never to beg of anyone anything stands in bold relief. Even mcney put, later on, before his feet along with other things like cocoanut, bananas etc., was returned as a token of his grace (Prasāda). His bitter experiences of the world were, however, mixed with good ones also. Tryambakrav of Ārvīsa village who originally belonged to Bopagaon village near Poona recognised his worth and thought that if the boy was properly trained he might shine out. Having learnt about the willingness of Nārāyaṇa he came to Ārvīsa from Bopagaon where he had gone for some work. Here, in Ārvīsa, the wife of Tryambakrav whose name happened to be coincidently the same as that of his mother had a dream that she should receive the boy well and consequently Nārāyaṇa, as soon as he entered the house and saw Lakṣmībāī called her 'Ai' (mother). This relation of mother and son remained for ever even till his final settlement near Keḍgaon, though at Ārvīsa, he had been only for six months with them. After that he was directed to go to Gāṇagāpur.

After going to Gāṇagāpur he stayed at Saṅgama three miles away from it. This was the place where Nṛsinhasarasvatī stayed and developed the present worship. Here

---

642 Adhika Jyeṣṭha 6, 1807 (Śaka era). Tāmbe Shastri fixes the date at about 1891 A.D. but the former is reliable as it is based on his horoscope found afterwards. Cf. श्रीनारायणचरित्र, p. 23.

643 His original name was Śaṅkarappā but it was given at the time of initiation by his Guru Appaya Swāmi in remembrance of his (Śaṅkar's) friend Bhīmappā who could not come at that time as usual together with Śaṅkara for Darśana of the Guru. The Guru had called Śaṅkarappā for initiation before he took of his ultimate Samādhī but Śaṅkarappā went late because of his friend and in the meanwhile the Guru took Samādhī. Having seen his faith, it is said, he was initiated by the Guru who descended from the Samādhī which was complete and gave him Mantra and the above-mentioned name.

644 सगुद्र विगे ना एनु माडि० is the beginning of it.

Nārāyaṇa, with simplicity, hard penance, passed his time constantly muttering the name of god under a nimb tree which was just opposite the Pādukās of Dattātreya. He did not leave the place even during monsoon. Once a certain Sanyāsī gave him a Mantra with instructions to mutter it five times while standing before the house and begging Bhikṣā (dinner). If the owner of the house gave him Bhikṣā during that period he should accept it otherwise he should leave the house and go further till the Mantra is chanted five times. He carried out the instruction scrupulously and when the people gradually came to know this after sometime, he experienced no difficulty afterwards. One day he was tested by God and even from that test, he emerged successfully. After this test he was directed to return to Ārvīsa.

As is the case with all saints, miracles[645] are also ascribed to him. One of them has the backing of a person like Prof. Woodhouse, who was in the Deccan College. He published[646] his own experience even in the 'Times of India'. He had been out hunting and being thirsty came to Nārāyaṇa who sat on a hill. There was no possibility of getting water on that small hill and yet Prof. Woodhouse saw one small stream there which soon disappeared after his thirst was quenched. The incident was given wide publicity under his own signature and people were attracted to visit the place where they saw that the grace of God descended on any man who remembered Him with purity of mind and strong faith. His life is an example of simplicity both in his outlook as well as in his way of worship. His faith in God and fulfilment of his own duty were the two factors on which his daily programme and his activities at the institution[647] largely depended.[648] He influenced the lives of many drunkards who finally gave up the evil and the example of Añjanībāī who gave up all her previous activities connected with her beautiful voice is well-known as the story of great influence exercised by the saint.

During his life-time two or three functions were celebrated on a large scale, among which the installation of Dattātreya's idol[649] in a temple in his institution was very important. In the same way the performance of Atirudra Sacrifice by 1331 learned Brahmins was equally impressive. At present the institution is well developed with facilities

---

645 Tāmbe Shastii has noted from a different point of view the facts of his wonderful deeds which are shown in changing the most unknown and lovely place into a famous grand and attractive land with its cleanliness without any municipality. *Cf.* नारायण महाराज केडगांव यांचे चरित्र, p. 20.

646 श्रीनारायणचरित्र, Pp. 53-54

647 Tāmbe Shastri in his biographical sketch describes the institution vividly and impressively. *Cf.* Chs. 1-7.

648 Another miraculous incident which gave him prominence was the incident of Pādukās of Dattātreya coming with fresh flowers on them out of a place under the Udumber tree where he used to sit for penance. It is said that he had a dream to that effect on the previous day. *Cf.* अर्वाचीन चरित्रकोष, P. 142.

649 The idol is described thus:

कमण्डलुं शूलमयोदरं च। सरस्वतीं चक्रमथाक्षमालाम्॥

करैर्दधानं वरदं वरेण्यं। नमामि शुभ्राहिगलं शरण्यम्॥

There is another golden idol of Dattātreya which is 200 Tolas in weight and which was presented to him by one of his devotees. This idol is used at the, time of procession in a Palanquin on every Thursday. The former idol has three heads while emblems in the hands are somewhat different from the usual ones seen in the pictures of Dattātreya.

of many buildings and a temple where functions of different types that elevate the life of a people are celebrated during the year while daily programme with its variations is still going on for development of devotion to Dattātreya.

He has been connected with Śrī Vidyānandaswāmī of Belapur in Ahmeda- nagar District who was well-known for his penance and knowledge. The devotees of Vidyānanda got much relief from Nārāyaṇa after the death of the former.

He has produced no literature, yet his astute devotion and action and his attitude remain attractive even these days.

His worth was recognised even by the learned among whom Śrīkṛṣṇa Shastri Uppanabeṭṭigiri and Śaṅkarācārya of Śivagaṅgā Maṭha are prominent. Śaṅkarācārya acknowledged his worth in his lecture when he came to Nārāyaṇabeṭa.[650] In his lecture he told that, whosoever, might be he – a Sanātanī or Theosophist – wanted to understand the theory of incarnation must visit the land where Nārāyaṇaswāmī lived. The Swāmī finished his worldly mission on the twelfth day of the month of Śrāvaṇa (Kṛṣṇa) in the year 1867 (Śaka era). He once went to Bangalore to attend a sacrifice performed by one of his disciples and there he breathed his last.

650 Though the word 'Beṭa' (meaning island) is used, it is not actually so. It is only the name of a place near the boundaries of Baḍhāṇa village about seven miles away from Keḍgaon. This small place has a little stream nearby and in monsoon the place looks like an island though the stream does not actually encircle the same. Tāmbe Shastri, figuratively compares the place with an island on the waters of unfathomable river of life where the people rest awhile and get peace from its miseries.

CHAPTER XVI

# Rañga-Avadhūta

(1898 A.D. – 1867 A.D.)

Raṅgāvadhūta's contribution towards the development of Dattātreya worship is certainly quite substantial and well-considered even if judged from latest trends in this direction. He pursues the work assigned to him in this line and he possesses many magnificent marks of saints of very high order who were worthy to lead the society along the right path. As he is dead against the idea of personal publicity he has never allowed his disciples to publish anything about his personal life. Information about him, has however, been collected in the following manner:

(i) A questionnaire was sent to his disciples who gave a fairly good response. (ii) There is a good deal of literature written by his disciples some of whom were even in possession of very valuable information about Raṅgāvadhūta. (iii) Some had taken notes according to their capacity of his random talks which they happened to hear accidently during their contact with him.

Apart from such biographical materials his literature published upto this date has been critically studied with a view to get a complete idea of Shri Avadhūta.

He was born at Godhra in the Panchamahal District (Gujarat State) on 21st November, 1898 A.D. (*i.e.* Kārtika Śukla 8-9 in 1955 of Vikram era). His father Viṭṭḥal was the third among the four sons of Bālam Bhaṭṭ alias Jayarāma who was a Daśagranthi (well-versed in the scriptures) and was the inhabitant of Devale in the Ratnāgiri District. Viṭṭḥal was sent away to Godhra by his father with Sakhārāma Ananta of Sir Potdar family when he was 18. He was well-versed in Vedic knowledge and had an impressive personality. He had a high sense of self-respect and a desire to do good to others without any desire of reward. But he died early at the age of 40 leaving behind Pāṇḍuraṅga who was five years old and Nārāyaṇa who was only two years old.

A few stray incidents of his early life are often quoted with a view to illustrate his intrepidity, intelligence and inborn ability to achieve Truth. Like Gautama Buddha when he once saw a dead body he asked his father about its nature and put him a series of strange questions. The usual answer to the question as to where the dead person went was that he went to the house of God. The young child further asked his father whether a man could go to God without being dead and his father without fathoming the mind of the boy said that it was possible to do so by muttering 'Rāmanāma'. Thus it was started and Pāṇḍuraṅga was often seen, sitting in a corner whenever he got time silently pondering over the universal truth and muttering Rāmanāma. This habit of sitting in solitude after the daily routine work was observed even by his college companions. Thus, like Nārāyaṇa Mahārāja of Jālavaṇa, he endeavoured to seek God even from his very young age.

In his school-career he was always a bright, bold and topmost student in the school. The same was the case when he was a college student at Baroda. His incisive ready-wit and his impressive fluency of speech, his cogent arguments and his prodigious memory, his highly cultured and susceptible heart, his fondness for poetry and fine arts, his love for the motherland and last but not the least his unflinching faith in God and his

Guru that gave him self-confidence are the different and varied traits of his character that gave him a prominent place in the student world. Inspite of all this he led a simple life and he never tried to push himself in the lime-light. He always remained unassuming, observed things happening round him and did his duties. It was this spirit and sense of duty that created in him a desire to serve his motherland and in response to a call from Mahatma Gandhijī who started the national struggle for freedom, he left the Baroda College, joined the Swarāja Āśram at Ahmedabad and there he became a graduate (Snātaka).

After graduation he worked in Ahmedabad. He took active part in all social and political activities and even wrote articles[651] to uplift the society. He translated Tolstoy's works[652] and wrote stories based on the Upaniṣads[653]. He even wrote a Sanskrit commentary on the collection of Bhartṛhari's ślokas, published under the name of Sadbodhaśataka.[654] He wrote also 'Gīrvāṇa Bhāṣā Praveśa' where he tried to introduce Sanskrit grammar for the beginners in a lucid manner. This grammar book was recognised as a text-book for all the institutions affiliated to the Swarāja Āśram. But this was his transitional state for he left off all these activities as soon as Nārāyaṇa his younger brother got a job after finishing his studies.

The worship of Dattātreya did not prevail in his paternal family. His grandfather worshipped mother goddess while his father believed Śiva. Even he himself muttered Rāmanāma a sacred name and a royal road to reach god a road incidentally shown by his father. But he was, it seems, chosen and picked up by God and was assigned a work which we shall examine in the following pages:—

Before we examine the salient features of his spiritual development and his contribution to the Dattātreya-workship it is necessary to stress a point, which it seems, is the backbone of all the events of his life. We have already referred to the fact that Dattātreya worship did not come from his paternal side. His maternal uncle was fortunate enough to receive a copy of Shri-Guru-Caritra with the grace of Shri Sāībābā of Shirdi, who gave him the copy with his own hands and thus he even got a male child while worshipping him. Pāṇḍuraṅga who ardently longed for the vision of God continued muttering constantly Rāmanāma and once he became so eager to visualise the Divine that his heart became full and tears flowed down his cheeks. He received inspiration from Vāsudevānandasarasvatī (Ṭembe) to go through the Pothī. At this time he was about nine years old. So he could not understand what the word Pothī meant. But he saw his maternal uncle worshipping the Pothī of GC and knowing it to be the Pothī requested his uncle to give it to him promising due respect for and use of the sacred book. His request was granted with great hesitation but we can see today that the pre-

---

651 He used to write under the heading " भांगनो लोटो " under the pseudonyme " गंजेरी ". In these articles he criticised wrong actions, even of topmost personality.

652 " त्यारे करीशुं शुं ?" and " टोल्स्टोय अने शिक्षण " published by नवजीवन प्रकाशन मंदिर, अमदाबाद.

653 उपनिषदोनी वातो.

654 Cf. An Introduction to Sadbodhaśataka. This commentary named is now published by Shri A. N. Modi, the secretary of Avadhūta-Nivās, Nāreśvar.

sent Avadhūta has been evolved out of repeated readings and ponderings of the same book.

Just before this incident he was taken to Narsobāchī Wādī after his thread ceremony by his maternal uncle and others. Vāsudevānandasarasvatī (Ṭembe) was there when Pāṇḍuraṅga was taken to him for his divine blessings. As soon as he saw Vāsudevānanda he at once felt like running and sitting in the lap of the Swāmī but was not allowed to do so by his relatives as he had put on only ordinary clothes. While such were Pāṇḍuraṅga's feelings the Swāmī told his relatives that Pāṇḍuraṅga was his own child[655] and asked Pāṇḍuraṅga whether he would stay on with him.

These two incidents clearly show that he was chosen for the Dattātreya school and the following statements made by him in his works 'Shri Gurulīlāmrta' support this view. The perusal of the first chapter of Shri Gurulīlāmrta clearly confirms his view that he is only carrying out the orders of all-merciful god merely as His instrument. One statement particularly is very significant where he quotes the divine words: " Take this pitcher that contains nectar of my life and quench your own thirst and that of others who are in need of something to quench their thirst."[656] The same work in its third part, at the end refers to an incident in Vāsudevānanda's life.[657] The Swāmī was to send the idol of Dattātreya which was with him to Wāḍī when he was to depart from the world at Garuḍeśwar. God directed him not to do so as He desired to remain sportive there only. Thus we see now that the Ganges of Dattātreya-worship that was fostered and reared up by many a Maharastrian Saint on the soil of Maharashtra and which quenched the religious thirst of people all round by its sacred waters was brought over to the regions of Gujarat by Raṅgāvadhūta who played the veritable part of Bhagīrath of reputed memory.

The incident of his renunciation also strengthens the support about the mission which god asked him to fulfil. He was severely ill and his relatives despaired of his life. Once again his heart became more ardent and he loudly wished that the invisible should give him a chance to visualise Him. He soon recovered composed his first devo-

---

655 " हा आमचा मुलगा आहे। काय रे मुला तू कोणाचा ?" " तुमचा ".

656 1.1. 92-94. गुर्वाज्ञा शिर पर धरी, गावा थयो प्रवृत्त,
गुरुलीला प्रेमे करी, सुणो संत सुवृत्त.
" चरितामृत घट ले सुखे, करी पान पीवाड,
होय तृषातुर तेहने, मोत पाडशे राड.
दैन्य रहेशे ना कदि, जा, मोज कर मस्त,"
एम कही मूक्यो शिरे, वरद स्वप्नमां हस्त.

657 III. 147. 4-6: त्यां तो राते देवनो, थयो दृष्टांत त्यांय.
लीला मारे छे हजी करवी आंह्य सदाय.
माटे श्रद्धावन्तने कहो तमे मंदिर
बांधवाने आ स्थळे, भक्तराज हे धीर !
वाडी गाणगापुर थकी विशेष महिमा तेम,
स्थान तणो आ जामशे धीमे धीमे एम.

tional song and firmly determined to leave the unreal world for realisation of God. But he was again directed to perform 108 Pārāyaṇas of Shri Datta Purāṇa of Vāsudevānanda and, he accordingly chose Nāreśvar[658] the place where he now usually stays and dropped the idea of going to the Himalaya – a peaceful abode for liberation. It is this inexplicable yet undeniable divine wish which directs him to do every work merely for betterment of society. This attitude of remaining an instrument of God rather than be the actual doer of action is displayed from his very young age. He always did his work with great zeal and sincerity even though in its usual course but never tried to create any activity for its own sake considering himself the only fit person to execute the same. The same spirit of detachment and distaste for unnecessary push and propaganda and for popularity is seen even today more frequently than before. His devotional songs preach the same thing in a variety of ways.[659] He says very often that if we take part in dancing our feet might experience pain but if we purchase an orchestra ticket and witness the dance we shall have nothing but lasting pleasure. In the same way if a man becomes a detached observer and removes the ego-feeling (Aham) from action that he performs, there will be no pain. This mode of performing actions without attachment reminds us of Janārdana, Ekanātha and others who lived in this line.

In the same way according to him explicit faith in the Guru is absolutely necessary. The need of a Guru is highly spoken of in scriptures and he has displayed the worthy ideal of a disciple. Although he had no personal meeting with Vāsudevānanda, except the one in his childhood described above, he considers him as his Guru and carries on the work of Vāsudevānanda. He experiences his grace in all his actions and at times gets directions from visions in dreams. Often during his random talks he refers to the Swāmī and says that it is that old man, his Guru that preserves his place in the society.[660] He further says that the cow is strong enough to jump only on account of the strength of her binding-post.[661]

This unflinching faith in God and Guru is the root-cause of his self-confidence often displayed in his life. Many incidents of his student life as well as those of his life after renunciation clearly show that the self-confidence has rather increased his firmness with the result that now it has become a part and parcel of his life. We often see at pre-

---

658 Nāreśvar is on the northern bank of the Narmadā river and is in a straight line with Amarakaṇṭaka, the source (yonisthāna) of the river. Here Gaṇeśa, the blessed son of Lord Śaṅkara practised severe penance. Before his settlement here an Aghori Saint Kamaldāsa stayed at the place as it was simply a cremation ground for the villages. Now this has become one of the most developed sacred place (Tīrtha) on the bank of the Narmadā with facilities for meditation about Reality. It is two miles away from Nāreśvar Road station on Miyagam-Moti Koral line on the Western Railway.

659 Cf. शुं थयुं गद्य ने पद्य रचना श्रकी ?
शुं थयुं भाषणो व्यर्थ दीधे ? अवधूती आनंद, p. 8.

Or वणमाग्ये रंग मळे प्रभुता, एना सुखने क्यांय विराम नथी. *Ibid.*, p. 43.

Or भाषणं भषणं विद्धि चित्तस्वास्थ्यप्रहारकम्।
सभा भासो वृथा लोके तस्माज्जागृहि जागृहि॥ - रङ्ग-हृदयम्, p. 155.

660 मारो डोसो छे ने ते मारी लाज राखे छे.

661 गाय कूदे ते खीलाना जोर पर.

sent that fickle people who are found on the brink of spiritual and moral lapses are, time and again, saved by him by restoring to them their failing self-confidence and hope and by often affording them shelter and peace under his benign roof.[662]

But his self-confidence has never made him a man of stubborn nature. He is ever vigilant to see to it that any kind of lethargy, rigidity or some such drawback which might mar his aim does not appear even in thought. He has always stressed unvanquished power of mind which remains unconquered even by the great. This is the reason why we do not find in him any attachment to body and hypocrisy. Moreover, his own achievement in controlling the mind and thereby keeping his head cool even under most provoking circumstances created either by senseless arguments on the part of the debator or in unexpected adverse circumstances or events reveal a true saint in him. Such a peaceful way of dealing with problems is due to his spirit of toleration and merciful nature. The ever unhappy nature of human life gets consolation from him by having not only a hearer but a friend, philosopher and guide in Shri Raṅgāvadhūta.[663]

The method of guiding people is, therefore, somewhat different. He seldom speaks, yet creates an atmosphere, which itself would speak to the man who is really in need of spiritual guidance and thus he encourages the man towards doing something to achieve his goal. He says that one must go near the saints, sit beside them and their vibrations would compel you to ask for the way towards liberation one day or the other. This stress on silence and the power of invisible yet forceful energy of thoughts is akin to what theosophists name as the powers of mind. We see its successful effect in a concrete form.[664] Consequently Dattātreya in the names of Śripādavallabh, Nṛsinhasarasvati, Vāsudevānanda and others is heard and remembered in Gujarat everyday. Formerly the name of Dattātreya was heard only by Bhāgavata-hearers and was remembered by Girnar visitors only.

But Shri Avadhūta's Dattātreya is not circumscribed by any kind of rigid walls. His deep insight into the matter has kept open the doors for necessary and new changes in life. In all his religious activities he always takes care to see that the aim behind them is fulfilled. He remains in touch with modern developments and has always carried out his work in the same spirit. His open mind has evolved many new as well as old thoughts. That is why he is the real representative of Avadhūta even in the strict sense of the term. Avadhūta is 'naked' (Digambar) in the sense that he is not bound by any kind of fetters and keeps himself always free to receive anything in any form. The greatest service done by him in this line of thought is that Dattātreya-school has been saved from becoming static.[665] He always stressed the aim behind the means and that is

---

662 Cf. His words: शांति जोईती होय तो अशांति मारी पासे मूकी दो.

663 There are, thus, many published and unpublished miraculous incidents connected with his name and we see how the work of saving the society from the wrong is carried on regularly.

664 This is, perhaps, the reason why people often experience and say that Bāpjī (as he is called by many) knows their thoughts before they could express the same to him.

665 Cf. Among one of his tributes :

ना शिष्य शिव्या एने, माने गुरु सहुने,

वंदन हजार तेने, अवधूत ए अबोली.   नारेश्वरनो संत, p. 48.

why Dattātreya of his conception is equivalent to Parabrahma and is a symbol of the synthetic unity working behind the world.[666] This is amply and aptly revealed in his literature and elsewhere and also in his talks at all times. Absence of rigidity and the use of his own pure talents have attracted to him many literate and illiterate persons and he leads them on with the high capacity of a leader synthesising the apparent contradictions. Even to the wicked and degraded, he gives a chance to go ahead by giving them a push knowing that the person concerned was fit for it.[667] Thus he has attained complete and full control over human nature and that trait is the very core and essence of his life-teachings. This is revealed in an aphorism **'परस्परदेवो भव'** (Invoke the Divine unto one another) given by him to his disciples on his 59th birth anniversary. Men are not wicked nor good by birth. It is the worth of a man that is counted and not the birth. Such modern developments in his thoughts and inexplicable change in his behaviour have engendered, at times, queer misgivings in the public mind. The fact is that his open mind under the name of Avadhūta, his carelessness towards external signs and his communion with the greater cause are invariably working behind his actions and directions.[668]

One of his many Avadhūtite ways is seen in his thoughts on propaganda.[669] He says that propaganda and that too about eternal truth is a contradictory statement. Truth spreads itself like the rays of the sun. The sun does not know the number of lotuses that bloom with his rising and close with his so-called setting. In the same way a saint with his very presence and action creates an atmosphere that attracts the people like a magnet. This reminds us of words of his own Guru Vāsudevānanda that 'example is better than precept.' [670]

This Avadhūtite behaviour is clearly marked in his personal life. In spite of all his activities for the development of Datta-worship in his own way he is found quite non-attached to any of them. The celebration of Datta-Jayantī festival every year has a unique and wonderful history that gives a good account of his social leadership, workmanship and his tact in putting Sarvodaya thoughts into action. Yet the same was discontinued without any attachment when time came and now the festivals of both the Datta-Jayantī and Raṅga-Jayantī are celebrated every year at different places instead of

---

666 Cf. His lecture at Navāpur and also his Vandanā (p. 185 ).

667 Cf. one of the tributes: –

' गंगाए शुं कह्युं कदिय के " स्नान पापी करे ना " ?
पाका आम्रे कह्युं कदिय के " मूढ को फावशो ना " ?
जेवां ए छे जगतभरमां साधनो उपकारी,
तेथी ए आ द्रवितदिलना संत तो तापहारी ! '    अवधूतदर्शन, pp. 14-15.

668 Cf. दृगियं परमात्मनि ते निरता, विहता विषयाः स्वयमेव गताः।
विदिता तव शान्तिसुधानिधिता करुणा च जने कृतपैशाचे॥

भगवद्रङ्गावधूतमानसपूजा, p. 7.

669 For detail Cf. दत्त उपासना, Pp. 1-2.

670 आधीं केले मग सांगितले.

at Nareśvar.[671] This has, in a way, placed the development of the Datta-worship into a wider region than before. In the same way each devotee entertains the feeling that the Avadhūta is solely his own and that he has the best kind of feelings for him. Yet the Avadhūta is never heard of transgressing his own way as a result of excessive feeling for his devotees. While expressing his sympathy with the afflictions of his devotees and also while pouring out his ever-merciful heart to his unhappy followers he is seen as soft, as even softer than butter, but he is ever as unmoved as a mountain and refuses to budge an inch when he guides them or himself acts along the path of Reality.

This highest achievement is seen in the strict observance of the strict rule wherever he goes. No one should offer him any kind of coin even rice.[672] If respect is to be shown one may offer cocoanut, fruits or flowers and garlands but he never touches and are distributed among the people. In the same way no one is even asked to give anything in the form of present. On the contrary such offers are repeatedly refused by the trustees of the place. None of such things is utilised for the personal use of the Avadhūta who has few requirements of his own.[673] Unlike most of us his non-attachment to Mammon is observed in all his dealings. Even when he served in his early life before his renunciation he was equally indifferent about his monthly salary. This encouraged him to go round the Narmadā river covering the distance in 108 days after he finished his 108 Pārāyaṇas of Shri Datta Purāṇa. It is customary to perform a ceremony including a dinner party inviting Brahmins and others at the end of the Pārāyaṇa. The Avadhūta being reluctant to ask anybody decided to go round the river Narmadā on foot within 108 days carrying his 108 Pārāyaṇas in mind and he finished the sacred tour acquiring a vast store of spiritual and other kind of experiences.

After this he became known as a saint moving on the banks of the Narmadā (Narmadā-Taṭa-Vihārī). But the Avadhūta was perhaps chosen for some greater mission and he was forced to settle down at Nāreśvar – a place of his penance – after the death of his younger brother. He renounced the world for the sake of Reality with his mother's

---

671 It was after some years that his 60th birth anniversary was celebrated at Nareśvar when about a lakh of people gathered and the festival was celebrated on a grand scale with various religious and social activities. For its details *cf:* ६०वीं रंगजयंती-दर्शन published by Dr. K. G. Vani, Ahmedabad.

672 पूज्य श्री पासे पाई पैसो के चोखा चढाववा नहीं।

*Cf.* One of his tributes :

न्यास्ते भ्रमादपि पुरस्तव धातुद्रव्ये
    केनाप्यरिक्तकरतापरिरक्षणाय।
अद्भिः पुरस्थितधरामचिराद्विशोध्य
    सन्दिह्य पापमपि चोपवसस्यथो वा॥ अवधूतप्रशस्तिः, p. 42.

or नो पाणिना स्पृशसि काञ्चनराजनादीन्
    कार्षापणस्य तु कथा पुनरत्र का स्यात्।
    साङ्गत्वसद्गुणतयोस्तु सदैव सिद्ध्यै
    वाचं मनश्च निदधे तव दक्षिणायाम्॥ भगवद्रङ्गावधूतमानसपूजा, p. 5.

673 He wears only a scrap of cloth (Laṅgoṭī). Caddhar is used only when he goes outside the place when absolutely necessary. His food is void of sugar, oil, chillies and such other things.

blessings and once again he came to serve his mother after he attained Reality. Now Nāreśvar became the centre of all his activities. This is a place attached to the names of Lord Śaṅkara and his son Gaṇeśa and we see there the vast development of the Dattātreya-school.

He has visited almost all the sacred places attached to this worship. Once he went to south mostly on foot when he had the divine direction (Ādeśa) to do so. This served two purposes. He came in contact with his spiritual brother Gāṇḍā Mahārāja, foremost disciple of Vāsudevānanda, in connection with his Gurumūrticaritra in Marathi and knew many things about his own Guru. Moreover, that prepared a background for his Shri Gurulīlāmṛta that was written some time after the tour and which contains spiritual vigour and divine depth with many literary beauties and which also describes the life and mission of Dattātreya and his Vibhavas.

Once again he went to these places with his disciples, the detailed description of which is given in the book " सप्ताहमांथी सप्ततीर्थी ".

Before we go through his works we should specially note that he has a strong desire to see saints either personally or through their works. He always pays respect to Sādhus, ascetics and to those who try to uplift society in one way or the other, with his personal penance and sacrifice. In the same way learned Brahmins, scholars and even artists are encouraged by him and he gives them due respect. His humility is seen when he greets some such saint. But he has equally strong aversion for those who pretend to be Sādhus doing nothing or rather doing harm to society. In a way he has a great aversion for any kind of pretence and this is revealed in his poetry.[674]

He has written his works mainly in Gujarati and that too in verse though the number of Hindi and Marathi Bhajans are not less. Sanskrit is his second best vehicle for expressing his sentiments. His Raṅga-Hṛdayam containing beautiful Stotras in Sanskrit has been divided into two parts – Bhakti-Hṛdayam and Jñāna- Hṛdayam. The very names point out the types of Stotras that are contained in the two parts. His Mantra-Garbha Stotras have been addressed to different gods and goddesses like Rāma, Kṛṣṇa, Gaṇeśa, Datta, Śiva, Devī, Narmadā in one uniformly definite tone that they are but different names and forms of one Absolute Being.[675] Many of his Hindi and Gujarati Bhajans contain such synthetic idea[676] which is the essence of Dattātreya-worship, for the deity himself has a combination of three gods and has taught us to mark beauty of the supreme Lord even in the smallest thing in the world. Apart from the spiritual value of

---

674 Cf. 'अवधूती आनंद', P. 43, No. 64-65.

मुखथीज सदा साकर घोळी, कागळ पर शाही बधी ढोळी,

खाधा विश्वासु जनो फोली, एवा म्हो-शूरामां राम नथी !

or जगवी धूणी धूपादि कर्या, दिवडा अंतरना ना प्रजळ्या,

क्रोधद्वेषादिक जो न गळ्या, गबड्या अधवच तूटी तंगडी !

675 Cf. दत्तस्कन्धे सर्वशाखा मिलन्ति, रङ्गहृदयम, P. 36.

or यद्यद् दृश्यमिहास्ति तत्तदिधकं रूपं त्वरूपस्य शम्। *Ibid*, p. 102.

676 Cf. अवधूती आनंद No. 26; 100; 58; 10; 11; 71; 54; 239; 235; 124; 185.

these Stotras it has developed a line of thought with repeated trails which represent the worship of Dattātreya in its best form. Nṛsinhasarasvatī with his powerful spiritual strength laid its foundation; Vāsudevānanda with his knowledge of scriptures and his literary works tried to build a structure on it which got the final touch from the activities and works of Shri Raṅgāvadhūta. The essential unity is pointed out in modern garbs appealing to man's reason and touching his heart's feelings.[677] Thus the Avadhūta has captured both the heart and the head of the people, having removed their doubts and misunderstandings. Ārtaprārthanā and Dattaprārthanādwādaśakam[678] give an expression of indescribable pain of separation from God, with a tone of friendship, rebuke and reason; while Dattanāmasmaraṇam[679] has a good deal to contribute towards the development of faith and understanding of the doings of God. Dattapraṇatiḥ[680] is a very steady and serene yet powerful exposition of the Avadhūta's thoughts with a charming effect of sound and sense. His Dattaśaraṇāṣṭakam[681] reminds of the Bhaja Govindam Stotra of Śaṅkarācārya. Among the pieces of Jñāna-Hṛdayam, Bodhamālikā[682] and Akṣara-Gītā[683] are the most attractive and contain knowledge in the most aphoristic way. His Antyaprārthanā[684] has a very effective tone for the phrase 'simple living and high thinking' displaying a very bold fearless state of an Avadhūta.[685]

While Raṅga-Hṛdayam represents the Avadhūta in the Sanskrit form, Shri Gurulīlāmṛta divided into three parts represents him in the Gujarati garb. All the three deal with the history and anecdotes connected with Dattātreya (first part) and his incarnations in the forms of Śrīpādavallabha and Nṛsinhasarasvatī (second part) and Vāsudevānanda (third part) containing many Ākhyānas on the Paurāṇic pattern. The publication of the first part was very favourably received by the public and the press. The Gujarati,[686] a weekly from Bombay while reviewing its various sidelights states that

---

677 Cf. one of his tributes:

प्राचीननूतनमतद्वयतर्कयुद्धव्यस्तान् समस्तमनुजानुभयानुकूल्यात्।

युक्त्या विचारबलतः सममाशु तुष्यन् हृष्यन् मिथो मतसमन्वयमातनोषि॥

अवधूतप्रशस्तिः – P. 46.

678 Raṅga-Hṛdayam, No. 8-9. Incidently these two have references about his Sākṣātkāra of Dattātreya.

679 रङ्गहृदयम्, No. 12. This is translated into Gujarati in Bhujaṅgī metre by the author.

680 Ibid. No. 15.

681 Raṅga-Hṛdayam No. 5.

682 Jñāna-Hṛdayam No. 4.

683 Ibid. No. 3. This has the honour of having a Bhāṣya in Gujarati language. In the same way there is a book explaining the inner meaning of some of his Bhajans. Both these books are published under the name Akṣara-Gītā and Avadhūtī Mastī (3 volumes).

684 Jñāna-Hṛdayam No. 6.

685 *Cf.* ज्वलतु ज्वलतु देहो बाधतां शीतमुग्रं

वमतु रुधिरमेतत्स्वान्तमुष्णं यथेष्टम्।

भ्रमतु शिर इदानीं त्र्युट्यतां प्राणग्रन्थि -

रचल इव नु द्वारि ह्यद्य मत्योः स्थितोऽस्मि॥

686 Gujarati, 7-9-1935.

the reading of the book gives the reader an experience of getting something fresh and new though the facts are the same. In the same way the Buddhiprakāśa[687] and the Pustakālaya[688] greeted it comparing it with Śrimadbhāgavat, Jñāneśvarī and such other works and predicted that it would receive recognition from the people like its predecessors. It is a fact that, now-a-days, Shri Gurulīlāmṛta has been getting the same kind of respect and spiritual value which is given to GC of Sarasvatī Gaṅgādhar. The devotees certainly attain their desired objects and even spiritual progress and peace through its repeated readings (Pārāyaṇa).

Apart from its spiritual value the book has a high literary merit. It is written throughout in the Doharā metre with run-on lines[689] and rhymes[690]. The handling is so natural that it seems as it were no effort is taken by the author to adjust the words according to the sense. Bhavabhūti's line '**वाचमर्थोऽनुधावति**' is here illustrated in the best form. Moreover, his Rūpakas,[691] sometimes full and sometimes partial, are scattered here and there with the desired effect. The same is the case with other Alaṅkāras like Dṛṣṭānta[692] used to clarify the ideas. Shri Sundaram,[693] the well-known poet and critical student of poetry has said that some of the Doharās are quite akin to the style of Dalapatarām.[694] His Svabhāvoktis are also attractive and effective.[695] It, thus, proves itself one of the best attempts at creating an epic (Mahā-Kāvya) in Gujarati literature.

The Avadhūtī Ānand is a collection of his Gujarati and Hindi devotional songs. Here the Avadhūta is seen wearing a garb of many varied pieces of cloth as is customary for an Avadhūta like him and thus represents the Avadhūta with many traits of his character over and above his Avadhūtite one. His Garabīs[696] reveal the ways and means of achieving the Reality and at times even the difficulties in its course. Moreover, each

---

687 ज्ञानेश्वरी अने एकनाथना भागवतनीं पेंठे श्रीगुरुलीलामृत ग्रंथ पण सारो लोकादर पामशे एवी अमने प्रतीति छे।

688 आ ग्रंथ श्रीमद्भागवत जेटलोज आदरपात्र थई पडशे एम अमे मानीए छीए।

689 I. 6. 55 ff.

690 II. 63. 44-46.

691 III. 129. 94 ff.

692 उत्पत्ति कारण कह्यो, ब्रह्मदेव जे जाण,

पालक विष्णु तेज छे, शिव संहारक मान.

सिंहासनपर भूप जे, रणमां योद्धो तेह;

प्रियतम ए रणवासमां, एकज निःसंदेह.

भ्रांतिथी नाना दिसे, ज्ञानदृष्टिथी एक;

देहादेहातीत ए, नाम रूप अलेख.

Or I. 9.26 ff: I. 41.69-70; I. 57.81 ff; III. 121.114 ff.

693 *Cf.* अर्वाचीन काविता, P. 515-16.

694 *e.g.* सर्व एक संम ना कदि, दिवस कोईना जाय;

रेंटमाळ सम मानवी दशायंत्र पलटाय.

695 I.54.104ff; II.70.97ff; III.130.25ff.

696 *Cf.* Avadhūtī Ānand. Nos. 101ff.

one of them has been interwoven with alphabets of different languages or the different names of months and such items. This is to my mind the very first successful attempt at writing beginning with alphabets. Hindi poets tried this way yet they have not composed on all the letters of which Shri Parashurama Chaturvedi in his संत काव्य (p. 39. ff) refers under the attempts at writing बावनीs. His morning prayers (Prabhātiyāṁ)[697] remind us of Narasinha, the well-known Gujarati poet of the past and are full of the joy arising out of self-experience, reason and faith in reality achieved so far. His Bhajans express his synthetic outlook behind the thing and many of them contain the same tone. Inspite of all these carefree atmosphere of full bliss, pleasure is maintained[698] that prescribes a way to eternal peace that one requires. These Bhajans are also printed in small-sized collections.[699] His Patra-Gītā and Ātmacintana are very useful guides to his followers on the path of liberation. Patra-Gītā is a novel attempt at versifying the well-known Marathi Ovī metre in Gujarati language.

His most popular work is his Datta-Bāvanī composed in Gujarati for it has attained the high spiritual importance like that of Hanumān-cālisā among Hanumāna-devotees, with its fifty-two lines. Moreover, we have a free translation of the Gita. under the name Saṅgīta-Gītā and it can be easily sung as its name suggests.

The 'Shri Vāsudeva-Saptaśatī' is a fine biography of his Guru Vāsudevānanda in Marathi and that too in a popular Ovī metre while Raṅga-Taraṅga contains some of his Marathi Abhaṅgas and such other compositions.

The 'Datta-Upāsanā' is the only work written in prose for it was a lecture delivered at Navāpur and is a very intelligent exposition at giving a historical account of the worship of Dattātreya. In a way we can consider this as the head of the Avadhūta while Vandanā[700] as his heart.

All these characteristics and his literary services attracted towards him many learned and talented people. This is seen when we read अवधूतप्रशस्तिः and रङ्गप्रशस्तिः – two collections on glories of the Avadhūta.[701] Both are in Sanskrit and from well-known authors. In the same way Avadhūtadarśan is composed by a single poet in Gujarati in variety of meters. Besides these, his devotees have written many dissertations expressing their varied and mysterious or miraculous experiences mostly in verse akin to current cinema songs.[702] भगवद्रङ्गावधूतमानसपूजा reveals a laudable attempt to glorify the Avadhūta

---

697 Cf. Avadhūtī Ānand No. 8 ff. The following four lines are worth quoting :

काष्ठ थई पावडी पांवनी तुज बनुं, मृद् बनी केश काळा पखाळुं,
देह बाळी बनुं भस्म भीतिहरा, अंग पर जो धरे तुं कृपाळु.
मृग थई व्याधथी देह वींधावुं आ, अजिन थई बेसवा काम लागुं,
श्वान थई मंदिरे नित्य चोकी करूं, दरस विण आन काई न मागुं

698 Cf. Avadhūtī Ānand, Nos. 50, 59, 68, 69, 92, 175; 180.

699 Cf. ऊभो अवधूत etc.

700 Avadhūtī Ānand, P. 177; cf. p. 185.

701 The third such collection under the name श्रीरङ्गगुणगरिमा is published recently.

702 The total number of books written on him comes to fifteen or so.

in Paurāṇic pattern touching at times the chief characteristics of the Avadhūta with a powerful appeal to both the head and the heart. As yet, no living saint has ever been praised in such glowing terms nor such high tribute showered on him.

At present the Avadhūta confines his activities to enabling people to make spiritual progress. His Ādeśa, a message on his 59th birthday anniversary has many references that would guide mankind about Atomic age and towards real happiness and peace.[703] Through him the Datta-worship has gone beyond the limits of Maharashtra and has its grass-roots firmly fixed on the soil of Gujarat. We may fervently hope that the powerful lamp may get necessary feeding from his self-lighted light and he might carry on the work of giving light to the needy.

In this way we find that this school has been strengthened by many saints. We can add many more names to the list given above. Each saint has his own peculiar way and thus he has contributed to the development of the worship of Dattātreya. Thus, Viṣṇu Kavī alias Puruṣottamānandasarasvatī, Śrī Nṛsinhasarasvatī alias Dīkṣita Mahārāja, Śrī Nṛsinhasarasvatī of Alandī are the worthy names of this school. Moreover, Kenārāma Aghori,[704] a saint of higher order who had settled in Banaras, and Ananta Yogideva of Tihari Gadhaval in the Himalayas have contributed a lot in those parts of India. Over and above these saints Śrī Digambardāsa, Śrī Saccidānanda Mahārāja, Rāmānanda Bīḍakar, Brahmānandasarasvatī alias Līlādatta, Swāmī Haṁsa, Purohitswāmī, Vāsudeva Vināyak Saṭhe, Pūrṇadāsa alias Bābā Upaskar, Cidambar Mahārāj, Brahmendrasarasvatī, Śrī Gulvaṇī Mahārāja and many such other saints are considered worthy of honour and respect.

---

[703] Cf. The Sūtra on the top, gives as if the theme of the message viz., 'परस्परदेवो भव' (Invoke the Divine unto one another). After this he gave messages occasionally, usually one each on his birth-day every year.

[704] He was born at Ramagadh (Candauli Taluka of Banaras district) in about 1628 A.D. He has written a book – 'Vivekasāra'. He died at the age of 142 at Banaras in 1770 A.D. For details *cf.* Uttarī Bhāratakī Santa-Paramparā: Pp. 628-635.

CHAPTER XVII

# Several Sub-sects, Symbols and Idols – Pādukās

In course of time many sub-sects came into existence and some of them are seen even today in one way or another. The most developed and refined sect is that of the Avadhūta. The nature of Avadhūta and the concept behind the term is quite well-known and we have already referred to it. The Avadhūta sect of this Sampradāya has again three facets: (i) Guru (ii) Avadhūta (iii) Ānanda. Dattātreya is considered as Guru Avatāra and his mission was to give real knowledge to the needy. So naturally, the importance of a Guru is clearly stressed. The Gurucaritra of Sarasvatī Gaṅgādhara shows the importance of a Guru (spiritual preceptor) and we have seen how this, later on, resulted in Guru-Worship. Hence, the term 'Guru-Deva-Datta', has become widely famous. The other two, viz Avadhūta and Ānanda have no special distinction of their own except some outward mode of behaviour and thus we find that the Avadhūta Sect expresses its joy, uttering Avadhūtacintana-Srī Guru-Deva-Datta while that of Ānanda repeats Ānandeṁ Dattātreya Deva-Deva. Their common goal is Guru Dattātreya, though their way of worship is slightly different.

But it is not so when we look to a Sect based on Vāma-Mārga. Sensual pleasures of any type are to be avoided in the way of God. The Avadhūta Gītā clearly and emphatically condemns attachment towards wine and woman. Dattātreya, in Vāma-Mārga having red-eyes, preaching sensual tricks about sexual irritation and such other matters that are anti-social and immoral, is a late development that displays abuse of the sacred name. No doubt, some features are seen even from the earlier stage that might establish some connection with the Aghorī Sect or even with Bhairava; but it is now clearly distinguished by the people of the modern age. We have already referred also to the philosophical meanings given to it and have clearly shown how Dattātreya is connected with these things. This Vāmācāra Sect has lost its influence over society and has only remained disappeared behind some anecdotes and outward features.

The association of Dattātreya with ascetics is rather peculiar and great. His special interest in the Sādhus, his dress and behaviour etc., show him as a Sādhu. It is noteworthy that according to Wilson, the different orders of Sanyāsins hold Dattātreya in high veneration next to Śaṅkara,[705] the organiser of the Sects. Though Dr. Chapekar's investigation did not reveal this fact as such, the common view of ascetics that 'renunciation began with Datta' (Datta see Saṁnyāsa Calā) corroborates the general import. This view about Dattātreya's connection with asceticism is also endorsed in a sanskritic text called Śiva Śatarudra Saṁhitā.[706] But at the same time, he is not a mendicant, who strictly follows the rules laid down by the scriptures. He is above caste and creed, which are quite narrow in their outlook. Yadu is rather astonished when he sees Avadhūta and when he gets a reply that he follows the fifth Āśrama. This tendency is clearly seen

---

[705] कृते ज्ञानप्रदो ब्रह्मा त्रेतायां दत्त एव च।

– Śiva Purāṇa – as quoted in Bhagawān Dattātreya.

[706] *cf.* note 1 on p. 183.

among all the saints of this school. They highly respect the scriptures and follow their rules in general but are not so keen about the details. They always march on with the society, often moulding the society with their peculiar ways of behaviour. Thus, adoption of necessary changes required by time is seen in this type of Atyāśramī (transcending the Āśrama rules) behaviour. Thus this sort of behaviour on their part is rather peculiar and is not strong enough to constitute a separate group or a Sect. It is this feature that established some connection between the Nāth Pantha and the Dattātreya School.

Attempts have been made to show that Dattātreya worship in the present form with three heads and six hands is non-Vedic. Many connect this worship with the worship of Toth by Egyptians[707] while others, mostly the followers of Mahānubhāva Panth, basing their arguments on Dhyāna given in Śāṇḍilya Upaniṣad, consider the three headed Dattātreya as non-Vedic. The arguments in connection with the Egyptian deity are not convincing and the question still further requires investigation; while the claims of Mahānubhāva Panth, it seems, are based on Sectarian grounds. In the foregoing chapters we have already noted many types of icons under different names proving the unity of the three gods and the underlying principle of synthetic outlook on the part of the devotees concerned. We cannot cling to one form or the other as there is gradual development in the mode of worship right from the Vedic times to the modern age. Moreover, the very idea of stereotype is opposed to the very nature of the worship. It is worth noting in this connection that a book Sahyādri-Varṇana by Ravaḷo Vyas, which is considered as one of the early books on Mahānubhāva Pantha, describes the icon of Dattātreya as having two hands instead of four given in Śāṇḍilya Upaniṣad. In the same way some of the followers of the Dualistic idea which considers the three-headed Dattātreya showing unity among diversity, claims that the worship of only one-headed Dattātreya is the bestower of boons as it has no unitary worship.[708] All such attempts are one-sided and are based on sectarian principles.

But later on stress was laid on the idea lying behind the worship and not on the external form. The worship though it had many facets, was made more liberal than before and its synthetic outlook was greatly emphasised by the followers in general and the saints in particular. This is exactly true in case of different symbols in the hands of Dattātreya. We see sometimes the icons having only two hands,[709] or four hands or six hands or even eight hands.[710] Many icons are found either with one or three heads.[711] We shall give a free translation of one of the Gujarati Bhajans, composed by Shri

---

707 वैदिक सम्पत्ति, P. 500 ff.

708 *Cf.* 'धर्म' weekly. 7-12-1905, p. 220 ff. cf. also सार्थगुरुपरम्परामृतम्., p. 96.

709 The temple at Bhāṭagām in Nepal, 8 miles from that of Paśupatināth temple, has a two-handed icon and is said to have been the object of concentration and worship by Dalādana Muni, who has written the famous Datta-Laharī of 102 stanzas in the Śikhariṇī metre. Pilgrimage to all the sacred places in Nepal is not considered complete unless a pilgrim pays homage to this idol. The present temple in the Techapā tol of Bhāṭagām was built in 1453 A.D. (I. A. Vol. 13, p. 414).

710 The temple at Pāṭaṇ near Siddhapur in Gujarat.

711 The temple of Dattātreya near Gokarṇa contains an image with three heads and six hands and a visit to this shrine, it is believed is to secure an answer to one's prayer (cf. Bombay Gazateer: District Konkan: Kanara Ch, XIV, p. 296).

Raṅgāvadhūta, who gives a rational explanation for all such symbols. Before quoting it, it is necessary to add that the symbols to which he refers are only those that are commonly accepted. But we do come across symbols even different from them, like lotus, mace, khaṭvāṅga and such others and that too with a change in the hand holding them. General significance of all these symbols is that some signs and emblems of each of the three principal gods i.e. of Brahmā, Viṣṇu and Śiva should be demonstrated so that the unity of all the three may be understood. Here is the above mentioned Bhajan by Shri Raṅgāvadhūta: –

"My hearty solicitations to thee ! Oh merciful Lord ! Gurudeva Datta ! May all our distractions be removed and our mind be firmly fixed on Thee ! (1)

Unborn art thou yet thou hast manifested thyself for the sake of thy devotees and hast incarnated thyself as the true essence of Brahmā, Viṣṇu and Maheśa, rolled in one. (2)

Thou art one-faced in one place and three-faced in another; (thus) thou art endowed with forms though really, attributeless! Verily, the sacred penance of the sage Atri is seen incarnate in thee ! (3)

Thou art seen having two, four or even six hands and thy form, Oh Avadhūta! pours out essence of intelligence with various emblems in those hands. (4)

Who can grasp thy sport when even the Vedas are dumb-founded staggering in bewilderment at thee, standing perpetually by thy side in the form of dogs? (5)

To outer appearance thou standeth on wooden sandles (Pādukās), signifying spiritual indifference for in reality they are nothing but activity and renunciation, bestowing enjoyment and emancipation on the devotees. (6)

Thou hast seated thyself, all naked in the penance-grove, which is nothing but the heart of thy devotees – the cremation ground where dead bodies in the form of passion and anger are ever burning ! (7)

The scriptures in the form of birds sing thy Essence and the Purāṇas hum in the form of bees thy attributeless form. (8)

Free from even an iota of longing, thou standeth under the Audumber, the wish fulfilling tree of contentment on the banks of the sacred Ganges – the spiritual discipline (Sādhanā). (9)

The auspicious matted hair (Jaṭā) on thy head shines forth as flames of Jñāna-Agni and thus the whole face consisting of Existence, Consciousness and Bliss (Saccidānanda) – all joy, and joy and joy incarnate ! (10)

Thou hast clad thyself in Garua cloth drenched in self-control and the well known six supernatural powers grace thy hands, oh formless one ! in the form of thy six hands ! (11)

Do not the beads of Rudrākṣa rosary in thy neck signify the series of universe? Indeed, though hast remained all aloof though pervading everywhere. No space is devoid of thee ! (12)

Thou hast burnt thy ego and besmearing thyself with these sacred ashes, thou art wandering round the whole world somewhere in a covert form, elsewhere all open, with unmanifest signs thou playeth everywhere. (13)

All homeless and self-sportive art thou. Only a few rare Jñānīs know thee, and once eyeing thee remain firm in their goal meditating and pondering over thy blessed self. (14)

The world-nourishing wallet on thy shoulder is verily the goddess Annapūrṇā, the goddess Padmā dwells in the Padma (lotus) resting in thy hand, and the Gāyatrī is standing by thy side in the form of a cow. (15)

Oh Dātār of Girnar, the annihilator of the ego of Gorakhanātha, thou thyself art Nṛsinhasarasvatī the Saviour in the iron age, the joy in the minds of thy devotees. (16)

Oh Śrīpādavallabha incarnate, shall I find thee in Kuravapur ? Or shall I go to Wāḍī, Audumber or Gāṇagāpur to find thee in Nṛsinhasarasvatī-form ? (17)

Shall I visit Akkalakoṭ ? Will Swamīrāja be there? Or shall I hasten my feet to Māṇikanagar to see thee in Māṇikaprabhu incarnate ? Or should I go to Māhūrgaḍh ? Say, Say, where can I behold thee ? (18)

Or should I speed to Garuḍeśvar to see thy ascetic form as the incarnation of Vāsudevānandasarasvatī ? Or instruct me, oh silence incarnate ! if though art moving in some new garb ? (19)

What non-sense am I speaking? Where not art thou ? Thou art shining in every nook and corner. What can I do if the faithless blind do not see that formless form ? (20)

Oh Datta thine be the eternal victory, thine be the eternal victory, thine be the eternal victory, for my outward speech is waning in silence! Seeing thee pervading everywhere I remain all exultant !!" (21)

There is another interpretation[712] based on a philosophical aspect, Dattātreya is the incarnation of Guru. The three heads in one form represent the three Guṇas, viz., Sattva, Rajas and Tamas and the power which combines the three is God in the form of Dattātreya. His six hands are Yama-Niyama, Śama-Dama and Dayā and Śānti. The Goddess Earth that represents nature consisting of five subtle elements (Pañca-Bhūta) is standing behind the god in the form of a cow. He who is above all the three Guṇas, does not see the world but realises its existence only. In the same way the four dogs represent Icchā, Vāsanā, Āśā and Tṛṣṇā. Although the dogs are constantly looking at the god, he does not even look at them.

In the same way an astronomical interpretation of the story of Dattātreya and his symbols is also attempted.[713] Here it is said that the myth of Dattātreya is possibly based on the peculiar position of the three constellations viz. Mṛga, Ārdrā and Punarvasu. The Mṛga star represents a cradle with three babes, Ārdrā, literally means a gem, Anasūyā, while Punarvasu, means a house a hermitage while Sirius, the brightest star in front of

---

712 अध्यात्म दत्तजन्म, P. 3 ff.

713 Hindu Holidays and Ceremonials, p. 221 ff.

orion or Mṛga is Atri. Just near Orion we have Cannis the Major consisting of four stars, which represent the four dogs in the forms of four Vedas; and the cow is possibly evolved out of Lupus. It is also possible that these dogs represent the four largest planets with the moons because instances have been known of these planets having been discerned with the naked eye.[714] Sri Phadke connects the god with the Moon.[715] In this way various interpretations are offered which ultimately show 'unity among diversity'.

The modern form of Dattātreya is attended by four dogs, that are said to represent the four Vedas, showing thereby great knowledge of the Vedic lore possessed by the deity. However, it is difficult to ascertain as to how and when the actual interrelation between the dogs and the deity started. We have already noted the attempts to connect the dogs with constellations. We do not get the name of a dog among the list of his twenty-four Gurus. Nor have we come across any reference which connects him with a dog except one undated. Ms. of Kālikā Purāṇa where he is said to have been attended by dogs.[716] Many connect the idea with the cult of the Vāma Mārga and the Tantras. Connection of a dog with the Bhairava is very close and is popular in Maharashtra and it is worth noting that the famous Datta Akhāḍā of Ujjain had a close connection with the god Bhairava[717] as it was named after him viz. Bhairava Akhāḍā in old days.

The dog in India was a domestic animal even in the time of Mohenjodaro civilization.[718] The story of Yudhiṣṭhira's refusal to enter heaven of Indra without his favourite dog who was really Yama in disguise is too well-known. But whether its worship in those days was in vogue, is not known.

We have a very interesting episode narrated in Śaṅkara Digvijaya of Vidyāraṇya (6.24 ff.) where it is stated that when once Śaṅkarācārya was going for a bath, a Cāṇḍāla, attended by four ferocious dogs (6.25) was seen on his way and he was asked to be out of his path. Cāṇḍāla argued on the lines of Vedānta teachings and when, finally, Śaṅkarācārya agreeing with Cāṇḍāla left the Dvaita-Bhāva that rested in the notion that a particular person is a Cāṇḍāla, the form of Cāṇḍāla, who was Lord Śaṅkara in disguise, was changed and the four dogs assumed the form of the four Vedas (6.39)[719]. Thus the dogs' connection with Vedas is not uncommon, though they are considered impure and even untouchable. Here it is worth noting that the same source viz. Śaṅkara Digvijaya, later on considers Dattātreya as one who bestows knowledge

---

714 J. Offered: JRAS of Great Britain and Ireland, 1915, p. 202.

715 द. मु., Ch. 2. P. 50-52.

716 कुकर्माऽयं ( ऽहं ? ) कथं साक्षी कर्मणां स्याद्वदस्व तत्।

शुनोधर्ता जगत्स्वासी ( मी ? ) कम्बली भोगवान् कथम्॥ KLP. Ch. 21.26.

717 For Rudra's connection with dogs cf. AV. 10. 1. 30, VS 16.28 as quoted in Vedic Myth. P. 76.

718 The religions of India Vol. I, P. 187. We may also recall here the four animals round the three headed god found at Mohenjodaro. They are the elephant, the tiger, the rhinoceros and the buffalo.

719 भाषमाण इति तेन कलावा-

नेष नैक्षत तमन्त्यजमग्रे।

धूर्जटीं तु समुदैक्षत मौलि-

स्फूर्जदैन्दवकलं सह वेदैः॥

(Jñānam-Vitarati) in Treta age.[720] Thus the dogs who are represented as faithful to their master and as have vision in darkness, are found connected with the Vedas, which also sing the praise of the eternal Lord and impart right knowledge to those who are in darkness.

In recent times, in Bombay, many Hindus worship the dog of the Kālabhairava Khaṇḍerāo. There is a festival known as Khicha Pūjā in Nepal in which people worship dogs and garlands of flowers are placed round the necks of all dogs in the country.

There is a story of a Brahmin, named Viṣṇudatta famous in the school of Dattātreya who saw Dattātreya in the form of a mad man, distributing flesh of a dead ass, to dogs. There is a version of the story of Dattātreya giving Darśana to Ekanātha where it is said that Dattātreya had a dog with him. The famous Abhaṅga by Tukārāma describes him as attended by dogs.[721] Ekanātha has written a beautiful poem on the dog[722] and thus the connection of a dog with the god is said to be very close. It seems the idea behind this is to show the Avadhūtite nature of Dattātreya besides the sign of looking upon all creatures, even a dog, as equal.[723]

The most important question that now remains to be discussed is that of the worship of the foot-prints of Dattātreya in this school. We generally admit that worship of the Guru is only through his feet and hence the general term for dedication is 'भगवच्चरणाम्बुजे' or something like that. Even a great saint or a great personality is always addressed as 'पूज्यपादाः' (lit. the reverened feet). This worship based on Guru-worship reveals great importance of foot prints (पादुकाs). Girnar, the mount in Saurashtra in Bombay State, is one of the few places where are found the foot-prints of Dattātreya on a lonely splendid peak. They are considered as his original foot-prints. The chief promulgator of this worship, Nṛsinhasarasvatī deposited his 'निर्गुणपादुकाs' at Gāṇagāpur and that are at present an object of worship. So is the case with 'नरसोबाची वाडी' where Dattātreya is worshipped through his foot prints instead of the idol. Even at Daulatabad, where the 'समाधि' of Janārdanaswāmī is seen, we see the foot-prints at the top. At present Śrī Raṅgāvadhūta of Nāreśvara, on the Bank of the Narmadā attaches great importance to 'पादुकाs'. Even during the daily worship[724] Bhajans praising the पादुकाs are sung with great devotion.

The practice of worshipping the पादुकाs, according to some is due to the fear of attacks from the Mohamadans, who often broke the idols of the gods of the Hindu. However, the foot-prints of Buddha[725] on Gurpa hill in Gaya district, those of Viṣṇu[726] and

---

720 आद्ये सत्त्वमुनिः सतां वितरति ज्ञानं द्वितीये युगे।
दत्तो द्वापरनामके तु सुमतिर्व्यासः कलौ शङ्करः॥

721 कांस्वे झोळी पुढें श्वान। cf. also एकनाथ's अभङ्ग, दत्त वसे औदुम्बरी। त्रिशूल डमरू जटाधारी। कामधेनु आणि श्वान। उभे शोभती समान।

722 एकनाथी भागवत, edited by Tipnis, Bombay.

723 Cf. शुनि चैव श्वपाके च पण्डिताः समदर्शिनः, BG: 5.18.

724 Cf. The Pada त्रैमूर्ति गुरुपादुका। नौका सुरजनमुनितारका, which is sung at नरसोबाची वाडी, श्रीदत्तपदामृत, P. 38 cf. also श्रीदत्तस्तवपदामृत, P. 47.

725 A. S. I. ( New Imperial Series) Vol. XLVII, P. 163.

even those of Jain Tīrthaṅkars are worshipped long before these attacks started.[727] So the plausible view seems to be that just as शालिग्राम of विष्णु is considered rather a higher mode of worshipping the god than that of his idol, in the same way the पादुकाs of Dattātreya are worshipped by his devotees who consider that worship as higher. Moreover, the term पादुका is from the root पद् to go, to move onwards. Its worship is thus a symbol of the onward march on the part of a devotee. There is another subtle reason why only पादुकाs are worshipped and not any other part of the body of the Guru, and that is the subtle vibrations of a man are always stored up in abundance in the feet rather than in any other limb. So the touch of the feet is always considered sacred from this point of view. It is perhaps due to this reason alone that saints do not allow the people (except only a few devotees) to touch their feet.

---

726 Memoirs of ASB, Vol. V, Pp. 60-61.

727 Cf. also श्रीनृसिंहसरस्वती by अप्रबुद्ध p. 26.

# Dattātreya: Relation with other Sects

In Maharashtra Śrī Jñāneśvarī, Śrī Guru Caritra and Śrī Dāsabhodha have unique influence on the people in general and the devotees usually keep them with them for daily recitation. The teachings of these three holy texts have attracted people to such an extent that people forget the difference of Sects. Jñāneśvara having a spiritual lineage from the Nāth Cult, is highly respected both by the followers of Śrī Samartha and by those of Śrī Dattātreya. In the same way, Dattātreya is highly honoured by others. Thus we get references and even anectdots connecting Dattātreya with many cults such as Nāth cult, Mahānubhāva Cult, Vārakarī, Śrī Samartha, Atītas, Bhairava and such others. The famous Akhāḍā in Ujjain is known as the Juna Akhāḍā and its tutelary deity is Dattātreya. Formerly, that Akhāḍā was called the Bhairava Akhāḍā. The term Akhāḍā implies either monastery or regiment and this Akhāḍā was established in 1146 A. D., though looking to its connections with Bhairava, it seems, it represents the old Sect of Śaivite ascetics.[728] In the same way, Atītas degraded Daśanāmīs, and Lāl Pādrīs, general terms for Yogis having 'yellow robes' are worshippers of Dattātreya and are scattered all over India.

But the connection of Dattātreya with the Nāth Cult is rather abiding. In the Dabistan[729] he is described in a contest of yogic power with Gorakhanāth. This is corroborated by Kāvaḍī Bovā[730] who gives detailed account of the episode. These Nāthas and their cult have so many sub-cults and branches and are so interwoven with one another that it is very difficult to distinguish between them. In Berar the Nāthas comprise 18 divisions, of which the recognised or regular sub-sects are Avadhūta, Kānphateya and Gorakhanāth. But in general this Panth follows the line of Avadhūta.[731] Kaulācāra, which is the fourth in Śāktācāra is akin to the Avadhūta Mārga. Moreover, the worship about enkindling Kuṇḍalinī is common to both. Dattātreya is said to have nine Nāthas around him listening to his lectures.[732] But it is difficult to say who these nine Nāthas were. Arthur Avalon, construes these nine as means of experience. They are ears (2), mouth, eyes (2) nostrils (2) penis and anus.[733] In the Mahārṇava Tantra there is a description, in which 9 Nāthas are invoked in one of their Nyāsa Vidhi. From it we can make out the nine names as follows: – Gorakhanāth, Jālandharanāth, Nāgārjuna, Sahasrārjuna, Dattātreya, Devadatta, Jaḍabharata, Ādinātha and Matsyendranāth. But this list includes Dattātreya as one of them so we cannot rely on this list. The Nava-Nātha-Bhakti-Sāra gives the following nine: Gorakṣa, Jālandhara, Carpaṭa, Aḍabakṣa, Kānthipa, Matsyendra, Ādi, Cauraṅgī, Bhakti; (or Bhartṛharī); while the other list gives

728 For details cf. Indian Sadhus P. 116.

729 Vol. II, P. 140.

730 Śrī-Datta-Prabodh Ch. 44-49.

731 Cf. गोरक्षसिद्धान्तसङ्ग्रहः, p. 18, अस्माकं मतमवधूतमेव।

732 Cf. ध्यायेत्परीतं नवनाथसिद्धैः।

733 Introduction to Tantrarāja Tantra.

Ekanātha, Ādināth, Matsyendra, Udayanāth, Daṇḍanāth, Satyanāth, Santoṣanāth, Karpūrnāth and Jālandharnāth.[734] Navanātha Kathamṛta (P. 5) contains a different list.[735] But of all these Gorakhnāth is the most famous. Later on there was a bifurcation of this cult from Jñāneśvar onwards. The Vārakarī cult is working with great enthusiasm and is attracting many people, while the original Nātha Cult is working in secret. Thus, the Vārakarī Pantha which inspires people for progress has in no way opposed or criticised Dattātreya. On the contrary, we find that high tributes are paid by Jñāneśvar[736], Ekanātha and Tukārāma and others.

In the same way other Panthas also respect Dattātreya. As an instance in point we come across a story in Shri Samartha cult in which Shri Samartha and Dattātreya had a common meeting. Moreover, the title 'Samartha' was given by Dattātreya.[737] In the same way Śrī Caitanya and Ānanda cults have their connections in one way or the other.[738]

It is also interesting to find that Śrī Vallabhācārya in his Subodhinī on Ekādaśa Skandha of Śrīmadbhāgavata Purāṇa refers[739] to Dattātreya as Jñānakalāvatīrṇa (P. 62) and considers him as Puṣṭisthah (P. 63),[740] the highest stage in the cult.[741] Spontaneous divine grace which is highly important in this cult is well spoken of in the very beginning of Avadhūta Gītā[742]. It is a gift that blows where it listeth and elects as its recipient whomsoever it chooses. As an Upaniṣad puts, it is "obtainable by anyone whom it elects"[743].

The Swāmīnārāyaṇa cult in Gujarat which we might consider as an off- shoot of Vallabha Cult in Gujarat, speaks about Dattātreya with words of respect in its Vacanāmṛtam[744] and Satsaṅgījīvan (5 parts).[745] It is natural that the pious name might be remembered often when a particular Cult stresses the piety in society. The

---

गोरक्षजालंधरचर्पटाश्च अड्बङ्गा कानीफमछिंदराद्याः।

चौरङ्गीरेवाणकभर्त्रिसंज्ञा भूम्यां बभूबुर्नवनाथ सिद्धाः॥

734 For detail discussion Cf. Bhāratīya Darśana Saṁgraha p. 65 ff.

735 कविर्हरिरन्तरिक्षः प्रबुद्धः पिप्पलायनः।

आविर्होत्रोऽथ द्रुमिलश्चमसः करभाजनः।

736 ज्ञान गोदावरीच्या तीरीं। स्नान केले पाञ्चाळेश्वरीं।

ज्ञानदेवाच्या अंतरीं। दत्तात्रेय योगिया॥४॥ –

श्रीज्ञानेश्वर महाराजांची गाथा, अ.४०३.पृ.१२३ – as quoted by Shri Ḍhere: Nṛsinhasarasvatī. P. 64.

737 Cf. तीर्थरूपमहाराष्ट्र – I.P. 53. For the details cf. also श्रीदत्तपंचामृत, pp. 85. ff.

738 For details cf. महाराष्ट्रांतील पांच संप्रदाय, P. 191ff

739 हंसदत्तात्रेयसनत्कुमारऋषभा ज्ञानकलावतीर्णाः।

740 दत्तात्रेयोऽपि पुष्टिस्थः, रामौ तु मर्यादायाः…।

741 पुष्ठिमार्गः अनुग्रहैकसाध्यः प्रमाणमार्गात् विलक्षणः। – अणुभाष्य, 4.4.9.

742 ईश्वरानुग्रहादेव पुंसामद्वैतवासना। अवधूतगीता, 1.1.

743 यमेवैष वृणुते तेन लभ्यः। मुण्डक उपनिषद् – 3.2.3.

744 Vacanāmṛtam, Pp. 170, 251, 287, 497, 498, 503.

745 Satsaṅgījīvan, I. 24; 44, II, 11, III 17; 24.

Swāmīnārāyaṇa Cult did the same thing in society while referring the name of Dattātreya though basing most of its Ācāra as that of Vallabha Cult. Thus the current cults in Gujarat have a good connection with Dattātreya school.

The next Pantha, closely related to this, after the Nātha Cult is that of Mahānubhāva. The Mahānubhāva Sect claims its origin from Dattātreya.[746] In this Sect Dattātreya is the propagator according to Cakradhara. The same source informs us further that Dattātreya exists in all the four ages.[747] Thus the whole sect though mainly Vaishnavite, and having mainly Kṛṣṇa worship, has sound connection with Dattātreya. Because of this connection the Sect is sometimes named after Dattātreya and is called, Dattātreya or Śrī Datta Sampradāya or the Muni Mārga (A reference is here to Dattātreya).[748] Besides these titles the sect has different names. It is sometimes called Mānabhāv (short name of Mahānubhāva) and sometimes Mahātmā.[749] Moreover, Marathi Sārasvata gives Jayakṛṣṇīya and Acyuta and its later edition adds two more to the list *viz.* Bhaṭa-Mārga and Paramārga and holds that Paramārga must be its original name. The word Mahānubhāva is explained thus: – महान् अनुभावः तेजो बलं वा यस्य सः माहनुभावः। तस्य पन्थाः। Thus it is a Sect of persons who have great lustre, or strength.[750] Sometimes it is understood as a Sect of men who have great experience.[751]

But while they speak of Dattātreya as their original founder they hold that they have had a fresh founder in each of the four Yugas. They thus, recognise the five propagators, called 5 Kṛṣṇas and have a Mantra about each. The actual establishment of the sect dates from the 13th century when Cakradhara, one of the five Kṛṣṇas organised it. The sect is found in the Marathi speaking area *i.e.* in the Deccan and in Berar and it is said that it has Maṭhas or realigious places in the Punjab and even in Afghanisthan.[752]

Dattātreya is highly honoured in this Sect. Not only is he considered as one of the 5 Kṛṣṇas, full incarnations of the highest god but is also said to be the giver of a boon to the father ot Cakradhara, by which Cakradhara, the then Harapāḷadeva was born. Moreover, Cakrapāṇī, alias Cāṅgadeva Rāūḷa, one of the five Kṛṣṇas of the Sect had a vision of Dattātreya at Māhūra. They do not worship Dattātreya with 3 heads and six hands with 4 dogs in front and a cow behind, but one with one head and 4 hands. They hold claim that the icon with one head and 4 hands is the only Vedic one while the modern one is non- Vedic. They prove their theory on the following grounds: – In JDUP and Śa.UP. Dattātreya is an incarnation of Mahā-Viṣṇu with four hands. In the same way Bha.P. (4-14) clearly indicates that Dattātreya was born as an incarnation of Viṣṇu along with Candra and Durvāsā the latter being incarnations of Brahmā and Śiva re-

---

746 या मार्गासि श्रीदत्तात्रेयप्रभु आदिकारण। चक्रधरोक्त सूक्त पाठ – २८५.

747 दत्तात्रेय प्रभुचा चतुर्युगी अवतार। *Ibid.* 282.

748 Outline of Religious Literature of India, p. 247.

749 Indian Theism, P. 280.

750 Mahānubhāva Pantha, p. 299.

751 Outline of Religious Literature of India, p. 247.

752 Indian Theism, p. 280.

spectively. This was in the one-headed form. GC (Ch. 4.70) refers to the modern form.[753] But that is a later development. Even now there are many temples of one-headed Dattātreya. For example, in Paṇḍharpur in the old temple of Dattātreya, there is only one-headed icon. Besides this, even Ekanātha seems to endorse this view.[754] Thus the theory of one-headed Dattātreya has support from all sides and that is the reason why in Devadeveśvar in Māhūra (old Nizam State), which is considered as the sleeping place of Dattātreya, he is worshipped in the one-headed form.

There is a book called 'सह्याद्रिवर्णन', by Ravaḷo Vyas alias Rāghopādhyāya. This book is considered as one of the 7 Ādya-Ganthas of the sect and is dated 1255 Śaka era. Here stories about Alarka, Kārtavīrya and Paraśurāma are given and Dattātreya is described as having one head and two hands (not four as previously said). Moreover, the places of Dattātreya such as Māhūra, Pāñcāleśwar, Merubāḷā and others are alluded to but there is no mention of Gāṇagāpur or Wāḍī. Thus this school, it is claimed, represents Dattātreya-worship in its old form.

'The Dattātreya' in the Śaka era 1192 by Bhāskara, a learned writer on Mahānubhāva Sect, is one of the works on Dattātreya by Mahānubhāva authors. The Mahānubhāva literature is seen in Līlācaritra and Govindaprabhu Caritra by Mhāīṁ Bhatt, Pūjāvasara by Bāideva Bāsu and Cakradharokta Sūkta Pāṭha and Dṛṣṭāntapāṭha compiled by Kesobāsa, based on Notes taken by Mhāīṁ Bhatt, a disciple of Cakradhara. Moreover, in modern times Prof. V. B. Kolte, Prof. Nene, and Bālkṛṣṇa Shastri have contributed many writings about the cult and simplified the doctrins in a popular form. Tukārāma and Ekanātha, on the contrary, have severely criticised the sect and before the composition of above-mentioned work in Marathi and Devnagari character the literature was kept a guarded secret with the device (Saṁketa) of their own. Nicol Macnicol recalls some of the early Christian sects such as Manichacans in comparison with practices of the Mahānubhāva Sect. The author of Marathi Sārasvat has tried to trace out the course of the grievances and bias of the people regarding the Sect and has put forward different reasons down from its secrecy and opposition to the system of four Varṇas, to some ill-behaviour on the part of some great personalities of the sect. Anyhow the sect was criticised by outstanding personalities like Tukārāma and Ekanātha and now-a-days it has arrested the attention of many and it being studied with care.

The teaching of the Pantha may be summarised as follows: –

There are two kinds of devotion (Bhakti) found in the world. One of them leads to worldly happiness, while the other leads to perfect bliss. This Sect has accepted Bhakti of the second type and that is why it is called Mokṣa-Pradhāna i. e. liberation is the chief goal of the Sect.

The Sect believes in the incarnation theory. The highest god is not visible to our physical eyes and so the Absolute manifests himself in one form or the other. Moreover,

---

753 त्रयमूर्तिं ऐक्य होऊन। दत्तात्रेय राहिला आपण।
दुर्वास चन्द्र निरोप घेऊन। गेले स्वस्थला अनुष्ठानासी॥ १०॥

754 त्रिगुणात्मक त्रिमूर्ति वेगळा। पाहे तो सांवळा दत्तारावो॥ १॥
मन माझें वेधलें दत्ताचें चरणीं। नाहीं आन मनी दुजा छंद॥ २॥ गाथा, 947.

for ordinary men Saguṇa form is absolutely necessary. So in each generation, according to this sect, god takes birth when there is decline in the Mokṣa-Dharma. Thus in the Kṛta age, Haṁsa, in Tretā, Dattātreya in Dwāpar, Kṛṣṇa and in Kali, Cakradhara were incarnations of the absolute. As regards Kṛṣṇa they say that he is not an incarnation of Viṣṇu staying at Vaikuṇṭha. For Vaikuṇṭha-Vāsa is only for a short time, while liberation is for all the time. The Gītā of Kṛṣṇa is recognised in the sect as the book of highest knowledge as the teaching of the first two incarnations is not available.

For liberation both knowledge and devotion are quite essential. One of them alone will not do[755]. A Jñāni must be a devotee.

In this path of liberation the Sect has recognized the right of all castes and sexes. Thus Śudras and Ladies get equal rights as regards liberation. Whosoever has full devotion of Kṛṣṇa can attain liberation. So constant remembrance of him will lead to the final goal.

They recognize only the five Kṛṣṇas as incarnations of the Absolute. Other deities are considered different from them. They are never considered as incarnations of the Absolute. They can give non-permanent rewards only and never the liberation. But inspite of this difference they never insult any deity. On the contrary, they claim that they respect them in a much better way than that of their worshippers. For instance there are many legends about the gods like Brahmā, Viṣṇu and Śiva and also about their ill-behaviour. Such stories are never seen nor believed by this Sect. This is the peculiarity of the Sect, says Bālkṛṣṇa Shastri.[756] To establish this theory of difference between the incarnations of the Absolute and other gods, Cakradhara, one of their five Kṛṣṇas was specially born in the 12th century of the Śaka era. The people at that time hankered after material happiness. According to Prof. S. V. Dandekar[757] people at that time were mad after Mantra Tantra and such other things and had almost forgotten the hidden meaning of the Vedic religion. They only knew its outward form. Prof. V. B. Kolte is also of the opinion that people at the time of Cakradhara ran after the insignificant gods. To direct them to the Absolute Cakradhara incarnated himself. The main line upon which Cakradhara based his teachings was the theory that the Absolute is Nitya-Mukta while the gods are Nitya-Baddha. How can such gods give liberation? The Absolute has two forms one is manifested and the other unmanifested. The latter cannot do anything. So the former which is in form and Saguṇa should be worshipped and that too for the sake of getting liberation. There are many incarnations of the Absolute but five of them are the principal ones. They are Dattātreya, Kṛṣṇa, Cakravarti Cāṅgadeva Rāūḷa, Govindaprabhu alias Guṇḍama Raūḷa and Cakradhara. These are five Kṛṣṇas of the Sect the conception of which seems to have been based on the Padma Purāṇa.[758]

The Sect recognized the Gītā as an authority while it was fully vested with detailed rules of initition by Cakradhara.

---

755 तेषां ज्ञानी नित्यमुक्त एकभक्तिर्विशिष्यते, Gītā, 7.17.

756 Mahānubhāva Pantha, p. 87.

757 Śrī Jñānadeva p. 9.

758 स्नात्वा तु गोमतीतीर्थे पञ्चकृष्णान्विलोक्य वै।
मर्त्यो मुक्तिमवाप्नोति भुक्त्वा भोगान्यथेप्सितान्॥

Thus we see that generally the worship of Dattātreya faces no opposition in general from any corner and the name is highly respected all over India. The difference which lies between the different sects and sub-sects with which the name is connected is only about some external form here and there and that is natural. Many a time change becomes inevitable while taking into consideration the time-factor. It is natural when we take into consideration different types of people. At present, it is important to note that the god, whose worship is based on synthetic out-look is in one way or the other connected with and respected by the promulgators of different sects scattered either in Mahārāṣṭra in particular or in India in general and thus has become as it were a connecting link between the followers of two or more sects lessening their controversies. This is indeed, a great achievement.

A view is held by some that the School of Dattātreya came under the Muslim influence and contributed to the moulding of its pattern. But there is no evidence which can be marshalled in support of the above contention.

It is true that the School of Dattātreya developed in Mahārāṣṭra and Karnatak which were at that time under the influence of the Muslims. It is also true that Nṛsinhasarasvatī played a prominent part in developing the School. It should however be noted that the School of Dattātreya is a traditional School[759] whose origin go back to the earliest days of Hindu Culture. The worship of Dattātreya was in vogue in India long before[760] the Muslims started to invade the country and influence its culture. Islam was introduced into India by the Arab invaders who entered Sind under Muhamd ibn Qāsim in A.D. 712. The permanent extension of Muslim rule in India dates from the latter part of the 12th century when conquest of Muhammad Ghori resulted in the establishment of a Muhammadan dynasty in Delhi.[761] The beginnings of Dattātreya worship go back to a very distant part while the dates of Prophet Mohammad are 570-632 A.D. The earlier references discussed elsewhere in the thesis go against the contention of the Muslim influence over Dattātreya worship. Moreover, GC the sacred book of the followers of Dattātreya and written after a century or so after the disappearance of Nṛsinhasarasvatī does not contain even a single Yāvanī (foreign) word[762] and this itself is obviously an incontrovertible evidence of the lack of any Muslim influence over it. It may further be observed that not only the Dattātreya School was not influenced by Muslims but the later Muslim Rulers came under its influence and looked at it with reverence. GC contains a story about the Mohamadan Ruler of Belur who surrendered himself to Nṛsinhasarasvatī as he was afflicted by boils. Later on Janārdanswāmī (1504-1575 A.D.) also influenced Muslim Rulers so that Thursday, a day sacred to Dattātreya was declared as a holiday in the fort of Daulatabad. GC lays stress on the Vedic rites and the great traditions of Hindu Religion in order to wean the people from the Muslim culture to which they were likely to fall aprey. The other small points of similarity may

---

759 cf. also द. मु. p. 363.

760 cf. Ch. 20.

761 Encyclopedia of Religion and Ethics, Vol. 8, p. 871 b. cf. also महाराष्ट्रीय ज्ञानकोश – प्रस्तावना खंड 4, p. 351 ff.

762 GC, Puraskāra, p. 681.

not be discussed here in the light of the above discussion as the similarity between any two ideas does not necessarily speak of the influence of one over the other.

# The Sacred Places of Dattātreya

Sacred places of Dattātreya, fall into two categories: There are certain places, which are connected directly either with the name of Dattātreya or with the names Atri and Anasūyā; while there are some that came into existence after the rise of powerful personalities, who developed the School. Thus, the mount Girnar in Saurashtra (Gujarat State), the mount Abu in Rajasthan, Bābā Buḍana[763] in Mysore State, Māhūrgaḍh in the district of Yavatmāl (Madhya Bharat State), Anasūyā on the banks of the Narmadā near Chandod (Gujarat State), Anasūyā on the way to Badrikedāreśvara temple, Atri Āśrama in Sachindram near Trivendrum, Datta-Akhāḍā at Ujjain and Atri-Anasūyāśrama on Citrakūṭa are connected with the name of Dattātreya. Some of these are very well known to the followers of the School while the places like Narasobācīwādī, Audumber, Gāṇagāpur, Kuravapur on the banks of the Kṛṣṇa river are important on account of their connection with Nṛsinhasarasvatī and Shripādvallabha[764] who promulgated this worship. In the same way the followers of Dattātreya School also visit with great reverence many places attached to the worthy names, who developed the worship in modern times. Among these the names of Māṇikanagar, Akkalkoṭ, Garuḍeśvar are prominent. These places have their association with Māṇikaprabhu, Swāmī of Akkalakoṭ and Vāsudevānandasarasvatī respectively. We shall discuss here some of these places in detail.

Before we give an account of these places in detail it is worth noting that Dattātreya and his travel all over India for the sake of different purposes of daily routine work are so well known that his sudden arrival has become proverbial in Marathi language.[765] Thus his dwelling-place is the Sahyādri hills, the sleeping-place Māhūrgaḍh, morning bath is at the Ganges near Haradwar, sipping sacred water (Ācamana) at Kurukṣetra, meditation either at Girnar or Gāṇagāpur, besmearing ashes at Dhūtapāpeśwara, performing Sandhyā (morning prayer) at Karṇāṭak, soliciting alms at Kolhapur, sacred mark on forehead (Tilak) at Pandharpur, dining at Panchaleshwar, drinking water at the Tuṅgabhadrā river, hearing Kathā at Badarinārāyaṇa, resting at mount Girnar and the evening Sandhyā performance is done on the Western coast. Often due to extraneous circumstances particular rites differ at particular places. Thus, Dattātreya Vajra Kavaca takes Māhūrgaḍh as a place for solicating alms instead of using as a sleeping place, which is the Sahyādri hills according to it. In the same way Kolhapur is a place meant for muttering sacred Mantras. Kāvaḍi Bovā, the author of Datta-Prabodha, while describing these places, even gives reasons why he chose the particular place at the re-

763 This is also named Chandradroṇagiri and is in the Kadur District. The inscriptions found here are already noted. This place, known as Pitājī, is a common place of worship both for the Hindus, who worship him under the name Dattātreya and for the Muslims, who invoke the same as Dātār. The official worshipper of this place is a Muslim.

764 Kuravapur, modern Kurumgaḍḍā on the banks of the Krishna river is associated with Shrīpādavallabha.

765 दत्त म्हणून उभें राहणें.

quest of the presiding deity at that place. This reminds us of the famous expression ' चराति चरतो भगः ' of the Aitareya Brāhmaṇa.[766]

[766] Cf. also Gods And Men, p. 216.

*Girnar:*

Mount Girnar is one of the most ancient places where Dattātreya's Pādukās are greatly honoured, It is near Junagadh in Saurashtra (Gujarat State). One thing that is most strikingly observed is that instances of having personal meeting with Dattātreya on mount Girnar are not few and the most prominent one among them is the Sākṣātkara (Vision) to Nirañjan Raghunātha, whose life and works we have already examined. The anecdotes regarding the saint Gorakhanātha, whose place is shown on the top of Girnar, are quoted and every Sādhu pays homage to Girnar as an abode of Dattātreya. Here it is worth nothing that Girnar is a place where there are many places sacred to Jains, Vaiṣṇavas, Devī-Bhaktas, the Muslims, besides having places of historical importance connected with Asoka's inscriptions. Thus it has become a common meeting place for all the different Sects.

*Māhūrgaḍh:*

The sleeping-place of Dattātreya, Māhūra (Madhya Bharat) has become famous. From Arṇī village in Yavatmāl District we have to travel about 16 miles in a cart and then for about two and a half miles on the hill track when the hermitage of Atri is seen. This place has two-fold importance. It is considered as the birth place of Dattātreya and at the same time is attached to Reṇukā, one of the three prominent Devī-Pīṭhas of Maharashtra. The other two are Kolhapur and Tuljapur which are considered sacred to Laksmī, and Bhavānī respectively. Reṇukā is worshipped here as Elammā. It is said that Dattātreya imparted knowledge to Paraśurāma here after he finished the obsequious rites of Reṇukā, his mother, who burnt herself, after the death of her husband. Here also there are Pādukās, instead of idol of Dattātreya, though there is one Darśana-Mūrti. The place is very charming.[767] The Mahanta (Priest) of this place is now given a fixed yearly allowance, though formerly his source of income was from 32 villages given to the place as a donation.

*Narasobācī Wāḍī* (*Nṛsinha-Vāṭikā):*

After Nṛsinhasarasvatī's stay here for over 12 years, the place got fame. Formerly it was considered as Sarva-Tīrtha as it is said that all the gods stayed there *i. e.* on the banks of the Kṛṣṇa river for one year. Even before the arrival of Nṛsinhasarasvatī a great saint named Rāmacandra Yogī practised penance there. The Gurucaritra further informs us that there is a certain god-Amareśvara who is attended by 64 yoginīs. Moreover, there are eight Tīrthas on the banks of the river Kṛṣṇa.

The temple, which is seen just on the bank under an Audumber tree is said to have been built at a later stage by a Muslim king of Bijapur and contains the Pādukās deposited by Nṛsinhasarasvatī. The story runs like this that a Brahmin named Bahirambhaṭṭa, in the neighbouring village of Ālāsa, having no issue daily came for Darśana of the Swāmī, who stayed there for penance for twelve years and lived on from the village Amareśvara. While going to Gāṇagāpur, he called the Brahmin and asked him to worship the Pādukās, named as 'Manohar' under the Audumbar tree and gave a blessed

767 Shri Purohitswāmī has described the place and his experiences in a poetic language, cf. 'An Indian Monk' By Purohitswāmī.

prediction that gradually the place would enjoy great importance. Now-a-days, we find there Priests who are the descendants of the same Brahmin.

This place is in the district of Kolhapur. We have to get down at Jayasingapur on the Miraj-Kolhapur line of Central Railway if we wish to go there. Wāḍī is about nine miles away from where a motor service is available.

There is a regular routine for worshipping the god in the form of the Pādukās and the Priests perform it according to the rules laid down. It starts from five early morning till twelve noon and again from three till late at night, the chief being the Mahāpūja and the Palanquin with many other rites. The Palanquin usually starts in the evening with the special idol inside and are taken three rounds with prayers. At this time round-about atmosphere is quite serene and inspiring and the people get experiences of different types.

Besides this temple there are places – about seven – connected with Rāmacandra Yogī, Nārāyaṇa Swāmī, Ṭembe Swāmī and others. Some special cere- monies are performed there during the year, in connection with either these personalities or with some days of importance. The place, though apparently, uninspiring creates conductive atmosphere on account of quietly performed daily programmes which are perfectly executed.

Vāsudevānandasarasvatī in his life time visited the place many times and even got the vision of Dattātreya and later on framed new rules for the better management of the place.

*Audumber:*

The place so named because of the many Audumber trees found there is another place of importance where Nṛsinhasarasvatī practised penance in secret for some years. It was only after the incident of a Brahmin who was devoid of learning and who was asked by the goddess Bhuvaneśvarī, just opposite the place, to go and surrender himself to the Swāmī, that Nṛsinhasarasvatī lost the necessary quietness for performing penance in secrecy. The Brahmin obtained knowledge and many boons from the sage. It is at this place, it is said, that Janārdana Swāmī, got the Darśana of Dattātreya. Moreover, it is here that we see the Samādhī of Bhramānanda, who came here from Girnar about 1825-30 A.D. and stayed on for the rest of his life. He is known for his Ṭīkā on Haṭhayogapradīpikājyotsnā, which is again a Ṭīkā on Haṭhayogapradīpikā by More Shastri.

The place is just on the bank of the Kṛṣṇa river in front of a village Bhīlavaḍi which is 4 miles away from Bhīlavāḍī station on Poona-Miraj line.

Like Narsobā-Wādī, the daily routine for worshipping the Pādukās starts from early morning and lasts till late at night. It is worth noting that at both the places the day sacred to Dattātreya is Saturday and not Thursday.

*Gāṇagāpur : –*

"There shall be my permanent presence henceforward in these Nirguṇa Pādukās", so said[768] Nṛsinhasarasvatī to his disciples at Gāṇagāpur, while departing. Hence, the

---

[768] माझें निरंतर वास्तव्य या निर्गुण पादुकांत च राहील.

importance of Gāṇagāpur is great. Moreover, it is this place, where Nṛsinhasarasvatī stayed for a long time and carried on his mission. People acquainted with Guru Caritra remember many anecdotes in connection with Nṛsinhasarasvatī and his disciples. There are many places connected with Tantuka, Rajaka (washerman), who was promised a kingdom in the next birth and such other things. In the same way, there are eight Tīrthas, whose Māhātmya, is described in the Guru Caritra as equal to those of Benares, Gayā and Prayāga. Besides, the confluence of the two rivers Bhīmā and Amarajā, which is two miles away from the place is equally important as Nṛsinhasarasvatī used to go there for bath. There is a great hill of sacred ashes (Bhasma) and the astonishing fact about it is that the same ashes though taken away by many devotees for the last so many years are never seen decreasing. Shri S. K. Phadke is of the opinion that it must have been a Yajña-Bhūmī in ancient times.[769] Shri G. H. Phadke notes that it is Bhasma and not ordinary clay of the land for it was analysed scientifically.[770] Thus, it proves the opinion of Shri S. K. Phadke.

The devotees attach great importance to the Prasāda given in the form of Bhasma from this hill and Candana from Nirguṇa Pādukās. The importance of Bhasma in this Sampradāya may indicate connection of the Datta School with Śiva Śaivism. Nṛsinhasarasvatī who encouraged the path of scriptures and Yajña-cycle and who himself remained a Sanyāsī, may compared favourably with Śaṅkarācārya.

Gāṇagāpur Road is situated on the rail-road between Poona and Raichur on the Central Railway. The place is about fourteen miles from the station which can be reached by a regular bus that runs at the time of every train. As in Narasobā Wāḍī, here also the daily worship starts from early morning and goes on till late at night. The palanquin of the Pādukās can be taken out on any day at the desire of a devotee who has to pay something for it and on all Thursdays. Here importance is attached to Thursday while at Wāḍī Saturday is important. After the worship of the Pādukās in the morning starts the worship of Cintāmaṇi Mūrti. This Mūrti which is made of sand, was laid here by Nṛsinhasarasvatī himself at the request of the then king of Gāṇagāpur. It is after the establishment of this evil-remover (Vighnahara ) Mūrti, that Nṛsinhasarasvatī established the Maṭha and began to stay here. This idol of Gaṇapati is worshipped in the same manner as is done in the case of the Pādukās. In the afternoon the devotees get the Darśana of Nirguṇa Pādukās which are covered with three silver busts of Brahmā, Viṣṇu and Maheśa.

The devotees generally worship the Guru-Pādukās by reading the Guru Caritra in seven days (Saptāha Pārāyaṇa) and many satisfy themselves with Rudrābhiṣeka, Pañcopacāra Pūjā, Mahā Pūjā, Palanquin through Priests on the payment of a fixed amount. Here great importance is also attached to Bhikṣā (soliciting alms ) as it is considered holy due to the fact that those who stay here for the Guru-Caritra-Pārāyaṇa carry on their worship eating only the Bhikṣa they get at noon. Moreover, the Guru himself solicits daily alms in disguise and thus unknowingly the Bhikṣā goes to him which is considered very auspicious. In the evening along with the usual worship and

769 द. मु., Ch. 17 P. 367.

770 माझी तीर्थयात्रा, Part III. P. 126.

prayers of the Pādukās the three mercy-invoking songs known as Karuṇā-Tripadī composed by Vāsudevānandasarasvatī are sung with devotion.

During the year there are many celebrations among which the Datta-Jayantī day, the first four days in the Māgha Kṛṣṇa connected with the departure of Nṛsinhasarasvatī, are very important. Generally the Priests manage the show well giving all facilities to the visitors. They form three groups known as Upādhyāya, Joshi and Hakkadār Sālkari according to their respective functions of lodging and boarding management, ritual arrangement and Mahāpūjā to Pādukās.

Karañjanagar alias Kārañjā the birth place of Nṛsinhasarasvatī is considered sacred and its sacredness is revived now-a-days. It is on Mūrtijāpur-Yavatmāl narrow guage lines – on Bhusaval-Nagpur Central Railway.

*Māṇikanagar:*

This place is associated with the holy name of Māṇikaprabhu. It is near Humaṇābād. Māṇikaprabhu stayed here from 1845 A.D. to the end of his life. Before his stay over there it was a jungle and a place inhabited by outlaws and thives. We have already noted how he settled here, and we now see that the jungle is turned into a town with beautiful buildings for Sādhakas (aspirants) and is surcharged with spiritual atmosphere.

Even from the time of Māṇikaprabhu certain principles have been accepted according to which the worship has developed. The centre now-a-days is round the Samādhī of Māṇikaprabhu though there are temples dedicated to Dattātreya, Śiva and to such other deities. Like the Maṭha of Śaṅkarācārya, here also we see the Gādī of Dattātreya and Māṇikaprabhu looks like a spiritual king. His Birudāvali and many such rites developed a new mode of worship and his name is attached to Sakalamata, which tries to synthetise all the different Sects and Cults. Discipline usually seen in a royal court was scrupulously maintained during his life-time. Even fine arts like music etc., were encouraged along with other branches of knowledge.

During the year are seen many celebrations among which Datta-Jayantī on Mārgaśīrṣa Pūrṇimā is prominent.

Now-a-days the Gādī still continued through the lineage of Māṇikaprabhu.

*Garuḍeśvar:*

This place developed after the final stay of Vāsudevānandasarasvatī, whose Samādhī is seen here. The place is just on the banks of the Narmadā river and is situated in the Rajpipla Taluka of Broach District (Gujarat State). After the departure of the Swāmī to the other world, the Trust named Shri Garudeshvar Datta Saṁsthān carries on the work of the place according to the rules laid down by the Swāmī himself. It has a Paurāṇic background as the place is associated with Garuḍa and the demon Gajāsura who was slain by the former. Even Nārada is said to have practised penance there and the temple of Śiva Nārdeśvar associated with the name of Nārada is seen there even today.

After the arrival of Vāsudevānanda, it became a place of attraction for the followers of Dattātreya. Here we see a temple of Dattātreya and the Samādhī of Vāsudevānanda with many facilities for Sādhakas. There are about 7 rest-houses (Dharmaśālās) and houses for Priests who perform worship according to the rules laid down by the Swāmī. There is a big bathing Ghat on the banks of the Narmadā, which was built by the Mahārāṇī of Indore.

Many celebrations in course of the year are performed, among which, the Puṇyatithi, the day on which the Swāmī took Samādhi and the Datta-Jayantī are most prominent. People visit this place in thousands on these days and come there either through Rajpipla or via Chandod.

# Conclusion

The school of Dattātreya, no doubt, became very popular after the rise of Śrīpādavallabha and Nṛsinhasarasvatī, whose period starts after 1300 A. D. Before that we have the name of Dattātreya along with Gauḍapādācārya and others in the inscriptions from Shimoga dated 1235 A. D. and still earlier, Cakradhara (1153 A. D.) got Dattātreya's vision. Junā Akhāḍā in Ujjain, which is named after Dattātreya was reorganised in 1146 A. D. Gorakhanāth (about 1050 A. D. – 1150) is closely connected with Dattātreya a reference to this effect in Dabistan (Vol. II, p. 140) led Briggs to think that Dattātreya was probably a deified Brahman of the 10th Cent. A.D. Māgha in his Śiśupālavadha (14.79) refers to Dattātreya as an Avatāra of Viṣṇu that takes us to his time *i.e.* the end of 7th Cent, or the begining of the 8th Cent. Śaṅkarācārya is said to have written a Stotra on Dattātreya but we are not sure about its authorship.

Ahirbudhnya Saṁhitā, a standard work on the Pāñcarātra system refers (5.54) to Dattātreya. Farquhar put the Pāñcarātra literature between 600-800 A. D.

With regard to Paurāṇic reference about Dattātreya it is very difficult to assign a definite date. It is now well known that the Purāṇas have been accepted as containing historical information and the modern researches have brought to light many interesting things. Regarding the Mar. P. for instance Dr. R. C. Hazra[771] concludes: "..... those chapters of Mar. P., which treat Hindu customs and Yoga, cannot possibly be later than the latter half of the 5th Cent.,"[772] VDh. P. (third khaṇḍa, 85.64-65 ab.) shows the method of preparing Dattātreya's idols. Dr. (Miss) Priyabālā Shah, fixes[773] this portion of the Purāṇa to 'somewhere between the first or rather the second half of the 5th Cent., and the first half of the 7th Cent., *i.e.* between circa 450 and 650 A.D.'

About the age of the Upaniṣads which refer to Dattātreya we are not in a position to say anything with certainty. But with the Mbh. and the HV, where Dattātreya is referred to it is not so. Hopkins remarks: "For the Mbh. the time from 300 B.C. to 100 B.C. appears now to be the most probable date, though excellent authorities extend the limits from 400 B.C. to 400 A.D.[774] As regards the HV he takes 200 A.D. as a highly probable date. As the reference to Dattātreya appears in an interpolated portion after III.115.8 in Mbh. and in the didactic books, Xllth and Xlllth of the Mbh. it may be said that Dattātreya must have been worshipped in the earlier centuries of the Christian era.[775] In the present state of knowledge we cannot definitely say how long before the mention of his name the worship of Dattātreya started as the non-mention is not necessarily the absence of it.

---

771 This learned scholar has taken great pains on Paurāṇic studies and has placed the Bhāgavat Purāṇa in the 6th Cent, and Viṣṇu Purāṇa in the first quarter of 4th Cent.

772 Studies in the Purāṇic records on Hindu rites and customs, P. 8 ff.

773 Viṣṇudharmottara Purāṇa (Third Khaṇḍa): Introduction P. XXVI (GOS. No. CXXX).

774 Epic Myth. P. t. cf. Winternitz: "According to this Mbh. cannot have received its present form earlier than 4th Century B.C. and not later than the 4th Century." About the HV, he says: 'not very long before the 4th Century". A history of Indian Literature, Vol. I, P. 321 and P. 464 respectively.

775 Cf. also HDS, Vol. II, Part II, P. 726 ff.

Equally uncertain is the problem of the exact time when Dattātreya got the form of Trimūrti. We are not in a position to say anything definitely as we got the three-headed icons of Dattātreya after the 10th Cent. But before that, as has been observed before, there were idols of Trimūrtis as well as of the three highest gods that were worshipped jointly in the temples, as is inferred from inscriptions. Thus, we get an icon which looks like Dattātreya in appearance from the Peshawar Museum in the 3rd Cent. The Mar. P. where Dattātreya's birthstory occurs, refers to the three highest gods born to Atri, and Dattātreya in turn teaching Yoga to Alarka. This portion cannot be put according to Dr. Hazra after the 5th Cent. Much light is, however, not available as the later period is in the dark. Dalādana Muni refers[776] to Dattātreya as having three forms in his Datta-Laharī but again we do not know the actual time of Dalādana, though tradition considers him as one of the most ancient devotees of Dattātreya. So in the present state of our knowledge it can be said that the significance of Trimūrti as well as Dattātreya's images was not an accomplished fact till 1000. People either believed in Trimūrtis, in various ways (described in chapter II of I part) or worshipped Traipuruṣadeva erecting temples as is seen in the inscriptions. Later on stories regarding the three highest gods born to Atri and Anasūyā might have been fixed and mixed the form of Dattātreya with Trimūrti icons. Thus Brahmā and Śiva, both born as Soma and Durvāsā, being less prominent, were thrown in the background and only Dattātreya got prominence in the combined form of Brahmā, Viṣṇu and Maheśa. Thus in literature Dattātreya, though an incarnation of all the three gods in general, is considered as an Avatāra of Viṣṇu in particular; while his icon and other pecularities show his close relation with Śiva, for from the iconographical point of view, Śiva's trinity[777] has attracted people more than those of the other two gods of trinity. This is the reason why Dattātreya is represented even today either with three heads or even with one head. In the case of the latter, his triple nature is shown by six hands with the characteristic emblems of all the three principal gods. It is therefore, not correct to say, as some do, that only one headed icon is Vedic.[778] Keeping, probably, this in mind, Vāsudevānandasarasvatī has shown 720 possible forms of Dattātreya from the view point of six characteristic emblems in the six hands.

In modern times people usually worship Dattātreya as an incarnation of trinity; as the bestower of both Bhukti and Mukti[779]. His devotees comprise all the types : –

*(i) Ārta (ii) Arthārthi (iii) Jijñāsu (iv) Jñānī.*

Thus to a common man Dattātreya has many outstanding characteristics in comparison with other incarnations of Viṣṇu. The most striking difference is that Dattātreya

---

776 नमो दत्तात्रेयाकृतिहरिहराजाय महते। श्रीदत्तलहरीः १००

777 Shri Aprabuddha raises a point that there is no proof when we say that these Trimūrtis are not of Dattātreya. On the contrary, it is possible that the icons with Śiva in the middle may be those forms of Dattātreya which have Śiva in the middle (cf. Nṛsinhasarasvatī, Introduction, p. 12.)

778 For further refutation of the point Cf. Shri Nṛsinhasarasvatī, Apra- buddha, P. 25.

779 एकहस्ते धृतस्त्यागो भोगश्चैककरे स्वयम्।
अलिप्तस्त्यागभोगाभ्यां सोऽवधूतः श्रियेऽस्तु नः।
गोरक्षसिद्धान्तसङ्ग्रहः।

is Avināsī Avatāra[780] as his final disappearance is described nowhere as is the case with other Avatāras. Though he is not counted among 7 Cirajīvins,[781] he is considered as one of the 7 Smartṛgāmins.[782] Though these stanzas are known from long tradition, and though we cannot say anything definite about their basis we can infer the reason way the name of Dattātreya is omitted from the list of 7 immortals. Cirañjīvin means 'long-lived'; however long might be the existence of Cirañjīvin, it has some limit, but who can fetter the very existence incarnate with time-limit ? And so how can the Lord Dattātreya be included in the list of these Cirañjīvins howsoever great and long-lived they might be? Thus Māgha has taken him as Avināśī Avatāra. Moreover, he is not born for annihilating any demon but for making free the needy from the bondage of ignorance. He is a Guru-Avatār, Jñāna Vigraha, and hence ever at the back and call of his devotees.[783] Vāsudevānandasarasvatī in one of his Ākhyānas has shown the difference between Dattātreya-incarnation and Rāma-Kṛṣṇa-incarnations of the Lord in the following manner: Rāma-Kṛṣṇa had a married life; while Dattātreya is a Brahmacārī (celebate). Hence the former two are householders with the three qualities; while the latter is a Yati without the three qualities (Triguṇarahita). He further says that some have given either the land of gold or many precious things, but no one except Dattātreya has given his own self.[784] In this way, Shri Phadke tries to clarify Dattātreya as regards his Māyāyukta and Māyāmukta nature. He is the Guru of Kṣatriya kings like Sahasrārjuna on one side, while in this line Nṛsinhasarasvatī becomes the Guru even of a Yavan king.[785] This, according to Shri Phadke is due to the nature of Yogic life noted for self-control and balance of mind of which His Highness Śrī Cāmarājendra also takes note.[786] This view on activity and renunciation is very appealing. His Avadhūta Gītā declares that Advaita

---

780 सम्प्रदायविगमादुपेयुषीरेष नाशमविनाशिविग्रहः।

स्मर्तुमप्रतिहतस्मृतिः श्रुतीर्दत्त इत्यभवदत्रिगोत्रजः॥

शिशुपालवधम् – 14.79

781 अश्वत्थामा बलिर्व्यासो हनुमाँश्च विभीषणः।

कृपः परशुरामश्च सप्तैते चिरजीविनः॥

782 श्रीदत्तो नारदो व्यासः शुकश्च पवनात्मजः।

कार्तवीर्यश्च गोराक्षो सप्तते स्मर्तृगामिनः॥

783 Datta Prabodha:

कृतयुगीं बोधिला यदू। त्रेतायुगीं सहस्रार्जुन प्रसिद्धु।

द्वापरीं मातेसीं करी संवादू। व्हावया प्रबोधू जगासी। 27.16

784 कश्चित्हेमपुरीं ददौ ध्रुवपदं कश्चित्पयोब्धि ददौ।

कश्चित्प्रेष्ठसुता निजास्थि च तथा सर्वस्वमर्पयत्॥

स्वात्मा स्वेन न कुत्रचित्खलु मुदा दत्तोऽथ दत्तो यतो।

दत्तेनेत्ययमेव दत्त इति हि ख्यातोऽभवच्चात्रिजः॥

Gurudeva Caritra P. 199.

785 द. मु. P. 364

786 Dattātreya: P. 245.

and Dvaita and such other Dvandas are but inter-relative. The reality lies above the two[787]. It is interesting to find that when in the beginning there was only one reality, it could only be trinity at the time manifestation. When one becomes two, one must think that there should be third element to behold the two and thus one can only manifest oneself in a triple form. A seed when it sprouts forth and comes above the earth in a manifested form its two offshoots require a third part in the form of a trunk. Thus, Dattātreya has become a symbol of synthesising the two opposites – an idea which is quite essential today in the present state of the world. Here all the Varṇas and the Āśramas are attached to without creating any kind of disturbance in the society. All perform their duties all right, all are guided properly and they eventually get happiness and final emancipation. Lives of the great saints in this school, as we have already shown, confirm this view. It unites not only two main schools of Śiavism and Vaiṣṇavism and Hindus and the Muslims, but also developes insight which keeps mankind in an atmosphere that is pure and peaceful. Dattātreya is quick in giving both reward as well as punishment for action done. Piety has its reward while impiety instantly punished.

Another appealing feature of the Datta Sampradāya in the modern age is the respect shown for women in general and for a Satī (chaste woman) in particular. The account of his birth, no doubt, refers to the penance of Atri for getting a son; but it is only because of Anasūyā, that the three highest gods descended from heaven on earth. Even the episode of Śāṇḍili speaks about the same thing. Tripurā Rahasya (I part) is in the dialogue form between a husband and his wife, where the latter imparts knowledge to the former.

The 8th chapter of the Avadhūta Gītā looks with contempt upon attachment to women; but there the writing is against attachment and not against woman in general. Moreover, the Vāma-Mārga of the Śākta school was leading astray and the people in general took the literal meaning of the five Ma-Kāras which included attachment to wine and woman. So the pen of this spiritual preceptor, who condemns impiety, is certainly very impressive. The last but not the least feature of the school is the very open mind with which the saints of this school developed the worship. Faith in god, devotion to the Guru, observance of the rules laid down by scriptures and such other strict principles of life did not deter them from acting in a contrary way, when the need of the times called upon them to do a particular action. One who is beyond the three qualities has no rules and regulation to follow yet undue liberty is never tolerated. The Samarasa, equipoise must be maintained. For that the mind must be kept open and we must observe nature and work around our own taking a moral lesson from whatever source we come across. This is what the Nāsadīya Sūkta of the Ṛgveda has taught us, this is what the sacred syllable 'OM' and triune unity of 'श्वेताश्वतर उपनिषद्' of Upaniṣadic time stressed and this is what the Puruṣottama Yoga in the 15th chapter of the Gītā declared with due emphasis. Reality supreme lies beyond all – the Sat and the Asat, the Bhoktā and the Bhogya, the Kṣara and the Akṣara and also beyond the three outstanding quali-

---

787 अद्वैतं केचिदिच्छन्ति द्वैतमिच्छन्ति चापरे।

समं तत्त्वं न विन्दन्ति द्वैताद्वैतपरं हि यत्॥ 1.36.

ties – the Sattva, the Rajas and the Tamas. Call it by any name and worship it in any form it is invariably the liberation of the Dattātreya Sampradāya.

# APPENDIX

## Unpublished Dattātreya Literature

List of Mss. Collected from various catalogues arranged alphabetically according to place, where they are deposited.

*Adyar*

1. Avadhūta Gītā.
2. Avadhūta Gītā Ṭīkā.
3. Dattātreya Kavacam.
4. Dattātreya Campuh.
5. Dattātreya Jayantimāhātyam.
6. Dattātreya Daśakam.
7. Dattātreya Pūjā Vidhiḥ.
8. Dattātreya Sahasranāmastotram.
9. Dattātreya Mantra.
10. Dattātreya Stotram.
11. Dattātreyottartāpinyupaniṣad.
12. Dattātreyopaniṣad.
13. Dattātreyopaniṣadbhāṣyam.
14. Dattātreyopaniṣadvivaraṇam.
15. Dattātreyārcana—Vidhi—Candrikā.
16. Dattātreya-Prabodhaḥ (Dattātreya Yogaśāstram.)

*Baroda*

17. Dattātreya Stotram.
18. Datta-Gītā Sārtha.
19. Dattātreya Mālāmantra.
20. Dattātreya Kalpa (22 Paṭalas.)
21. Datta Bhujaṅga Stotram.
22. Dattātreya Campuḥ (with Dattātreya Sevā Pañcakam and Dattātreya Aṣṭakam.)
23. Dattātreya Yogaśāstram.
24. Avadhūta Gītā.
25. Dattātreya Dvādaśanāma Stotram.
26. Dattātreya Sahasranāma
27. Dattātreya Stotrādi.
28. Dattātreya Vajra Kavaca (Yogirāja Vajra Pañjar Kavaca.)
29. Dattātreya Tantra.
30. Tripurā Rahasya (Māhātmya Khaṇḍa)

*Bombay*

31. Avadhūta Gītā with Merudatta's Ṭīkā.
32. Dattātreya Kavaca.
33. Dattātreya Sahasrānama (from Dattātreya Saṁhitā.)
34. Dattātreya Tantra (3 Paṭalas.)

35. Tattvopaniṣad by Dattātreya.

*Calcutta*

36. Dattātreya Tantram.

*Madras*

37. Dattātreya Kalpa.
38. Dattātreya Kavacaḥ. (2 Mss)
39. Dattātreya Gāyatri.
40. Dattātreya Gītā.
41. Dattātreya Cakram.
42. Dattātreya Campuḥ. (2 Mss.)
43. Dattātreya Tantram. (4 Mss).
44. Dattātreya Digbandhanam.
45. Dattātreya Dvādaśanāma Stotram.
46. Dattātreya Dvādaśākṣara Mantrarāja Mantraḥ and its Nyāsavidhiḥ.
47. Dattātreya Dvādaśākṣarādimantroddhāraḥ.
48. Dattātreya Navākṣaramantraḥ.
49. Dattātreya Pañcāśannāmastotram.
50. Dattātreya Bodhaḥ ( 3 Mss.).
51. Dattātreya Bhujaṅga Stotram.
52. Dattātreya Matam (Āndhra Ṭīkā Sahitam.)
53. Dattātreya Mantraḥ (4 Mss.)
54. Dattātreya Mālāmantraḥ. (4 Mss.)
55. Dattātreya Vajra Kavacaḥ. (6 Mss.)
56. Dattātreya Vaśya Mantraḥ.
57. Dattātreya Ṣaḍākṣarī Mantrarāja Mantraḥ.
58. Dattātreya Ṣoḍaṣākṣara Mantrarāja Mantraḥ.
59. Dattātreya Sandhyā Vidhiḥ.
60. Dattātreya Sahasranāma Stotram (2 Mss.)
61. Dattātreya Stambhana Mantraḥ.
62. Dattātreya Stotram (4 Mss.)
63. Dattātreyaṣṭottaraśatanāma Stotram. (2 Mss.)
64. Dattātreya Ekākṣara Mantraḥ.
65. Dattātreyoccāṭana Mantraḥ.
66. Dattātreyopaniṣad (3 Mss.)
67. Dattātreya Kavacam.
68. Dattātreya Mantrarāja Mahā Mantraḥ.
69. Avadhūta Gītā Savyākhyā.
70. Avadhūta Gītā Saṭīkā.
71. Dattātreyaśaṭakamu (6 Mss.)
72. Dattayogindravaryaśatakamu.
73. Yogaśastram.
74. Avadhūtagitāsāraḥ.
75. Dattātreya Parvatada.

*Mysore*

76. Dattātreyopaniṣad.

*Oxford*

77. Dattātreyopaniṣad (2 Mss).
78. Dattātreya Tantra.
79. Dattātreya Daśaka.
80. Dattātreya Stotra.

*Poona*

81. Dattātreya Kalpa.
82. Dattātreya Tantra (3 Mss.)
83. Dattātreya Gorakṣa – Saṁvāda.
84. Dattārcandkaumudī.
85. Dattārcanapaddhati.

*Tanjore*

86. Dattātreya Mantraḥ.
87. Dattātreya Kavacam.
88. Dattātreya Prātaḥsmaraṇaślokaḥ.
89. Dattātreya Daśanāma Stotram.
90. Dattātreya Dvādaśanāma Stotram. (4 Mss.)
91. Dattātreya Pañcāśatstotram.
92. Dattātreya Śatanāma.
93. Dattātreya Satpañcāśannāma. (13 Mss.)
94. Dattātreya Sahasranāma.
95. Dattātreyaṣṭottarasahasranāma Stotram.
96. Dattātreyaṣṭottaraśatanāma. (3 Mss.)
97. Dattātreyaṣṭāviṁśatyuttaranāma. (2 Mss.)
98. Dattātreya Stotram (7 Mss.)
99. Dattātreya Kalpaḥ.
100. Avadhūta Gītā (13 Mss.)
101. Dattātreya Vrataḥ.
102. Dattātreyopaniṣad. (2 Mss.)
103. Jīvanmukta Lakṣaṇam.

*Udaipur*

104. Avadhūta Gītā (2 Mss.)
105. Dattātreya Tantram.
106. Dattātreya Pūjā Paddhatiḥ.
107. Dattātreya Sahasranāma Stotram.
108. Avadhūta Stotram.

*Ujjain*

109. Datta—Janma Kathā.
110. Datta—Stava.
111. Dattātreya Tantram.
112. Dattātreya Tantram.

*Ulwar*

113. Dattātreya—Gorṣa—Saṁvāda.
114. Dattātreya Tantra.
115. Dattātreya. Sahasranāman.
116. Dattātreya Stotram.

Over and above the above-mentioned Mss. the following are noted by Theodor Aufrecht in the Catalogus Catalogoram :—

117. ( i ) Dattagītā or Dattātreyagītā.
118. ( ii ) Dattaprakaraṇa.
119. ( iii ) Dattabhujaṅgastotra.
120. ( iv ) Dattamahimākhyastotra.
121. ( v ) Dattahomānukramaṇikā.
122. ( vi ) Dattātreyacandrikā
123. ( vii ) Dattātreyapaddhati.
124. ( viii ) Dattārcanakaumudi.
125. ( ix ) Dattātreyapūjana.
126. ( x ) Dattātreyamahāpūjāvarṇana.

# INDEX

Acuta 193
Advaita 208
Aghora 27, 28, 31
—Sect 183
Agni 18, 37
—As Brahmā 18
—Having three Functions 18
—As Indra, Brahmā, Viṣṇu 6
—As Śiva 18, 19
—Trinity 5, 6
(Dr.) Agrawala V. S. 16, 22, 38, 39
Ahirbudhnya Saṁhitā 55, 205
Aiyyappan A. 37
'Akhāḍā' at Ujjain 191
Akkalkoṭ 138, 140 ff, 186, 198
—Swāmī of 60, 94, 130, 133, 136 ff, 147, 158, 159, 198
—Theory of his origin 136, 137
'Akṣara-Gītā' 179
Alakha 98
Ālamprabhu 130, 160
Alarka 57, 63 ff, 85, 194, 206
Alkot (colonel) 132
Allauddin II 87
Amareśvara 200
Ambikā 86
Āmbe-Jogāi 113, 114
Anantanāth 128
Anant Yogīdeva 182
Anarka 56
Anasūyā 52, 57-60, 64, 131, 145, 187, 198, 209
Anāvil 154
Añjanībāī 167
Ankai-Tankai 27
Aṅkalkhope 102
Anandra 32
Ānand-Mārg 114
Ānand Sect 183
'Aparājitpṛccha' 47
Appaya Swāmī 165
Aprabuddha 87, 99, 100, 207
Āppāsāheb 85

Arjuna Kārtavīrya 62, 63, 65, 68, 85, 194, 208
—Four boons to 62
Arṇi 199
Arrogant Brahmins 88, 90
Arthur Avalon 191
Ārvisa 165, 166
Atirudra 167
Atitas 191
Atri 52, 57-60, 64, 80, 131, 187, 198, 199, 206, 209
Atri Āśrama 198
Atyāśramī 184
Audumber 186, 198, 200, 201
Aurṇanābha 19
Autobiography by Saints 116
Avadhūta 53, 93, 171, 174-178, 181, 191
—Behaviour of 176
—Definition of 72, 74 ff, 207
—Mārga 114, 191
—Sect and three facets 183
—Glory of 181
'Avadhūta Gītā' 163, 183, 193, 208, 209
—Contents of 73 ff
—Uniformity of 75
—Various Names 72
Avadhūta Yuga 156
Avadhūta Yadu Dialogue 64, 117
'Avadhūtī Ānand' 173, 180
'Avadhūtī Mastī' 179
Avantipur 36, 39, 40
Avatāra 55, 205, 207
—Number of 56
—Purpose of 56
—Avināśī 207, 208
Avataraṇikā 100
Āyu 64, 66, 85

Bābā Buḍan 80, 198
Bābā Upaskar 182
Badrīkedāreśwar 198
Bahiram Bhaṭṭa 200
Bajaura 36
Bajramath 41
Bakaprabhu 130, 160
Bālabodhinī 170
Bālamukunda 155

Bāḷappā 142
Bālāvadhūta 155
Bāḷekundrī 157
Bāḷekundrīkar 155 ff
—Lineage of 155
—Works of 156
Banerjee J. N. 27, 31
Bangalor 168
Bangaon 42, 43
Baro 32
Barolli 32
Barth A. 17
Basaveśai 132
Bedar 87
Behaviour peculiar 68
Belur 79
Bendre V. S. 103
Bergaigne 19
Beṭa, meaning of 167
Bhagavadgomaṇḍala 61
Bhagwandas 66
'Bhagwān Dattātreya' 183
Bhagvat N. H. 94, 141
Bhairava 183, 188, 191
Bhairava Avadhūta 115 ff
Bhandarkar R. G. 42
Bhartṛhari 170
Bhāskar 195
Bhasma 90, 201, 202
Bhaṭa Mārga 193
Bhattacarya B. C. 17-20
Bhāṭgām 185
Bhavabhūtī 180
Bhavānī 199
Bhave 103.
Bhikṣā 202
Bhikṣu Gītā 105
Bhilvaḍī 201
Bhimāśaṅkar 165
Bhṛgu 119
Bhukti 207
Bhuvaneśvar 201
Biḍkar Rāmānanda 182
Birudāvalī 203
Bombay Gazateer 185

Brahmacārī 91
Brahma Śāstā 25
Brahmā 3, 23, 27, 29, 30, 34
—Equal to Earth 19
—In Middle 79
—As preserver 10
Brahmānanda 201
Brahmānandasarasvatī 147, 182
Brahmendrasarasvatī 182
Briggs 205
Broach 49
Buddha 23
Burgess 26, 27, 34

Caitanya 85; -cult 192
Cakradhara 193-196, 205
Cakradharokta Sūkta Pāṭha 195
Cakrapāṇī 194
Caṅgadeva Rāuḷa 194, 196
Cāmarājendra 208
Cāṁda Bodhale 103
Chakravarti N. P. 22
Chamba 40
Chandradronagiri 198
Chhannavīradeva 81
Chapekar 183
Charsaddha 35
Chaturvedi Parashuram 181
Chitorgarh 32, 33
Chitrav Shastri 87, 109, 124
Cidambara 129
Cidambaram 44
Cidambar Mahārāja 182
Cintāmaṇi Mūrti 202
Cīrajīvin 207, 208
Citrakūṭa 64, 198
Coomarswāmī 18, 35
Coussens H. 34, 41

Dabistan 205
Dakṣiṇāmūrti 115
Dakulagi 114
Dalādana 185, 206
Dāmar 71
Dandan Uiliq 35

Dantidurga 79
Dandekar S. V. 196
Dargāh 161
Dāsabodha 99, 149, 191
Dāsagaṇu 158
Daśanāmis 191
Dāsanavamī 146
Dāsopanta 93, III ff, 136, 149
—His Mission III ff
—Unpopularity III
Dāsopantāchi-Pāsoḍī 111 ff
Dasgupta (Miss) Mṛṇāl 56, 65
Datta Akhāḍā 188
'Datta Bāvanī' 181
Datta Jayantī 118, 156, 176, 202-204
'Datta Laharī' 185, 206
Datta Mahārāja of Aṣṭe 162 ff
—His spiritual Lineage 162
—Comparison with Ṭembe Swāmī 162
Dattanāth 128 ff
—His Spiritual Lineage 128
'Datta Māhātmya' 60, 163
'Dattātreya Māhātmya (SK)' 67, 114, 149
'Datta-Prabodha' 59, 60, 104, 107, 119, 208
'Datta Purāṇa' 65, 95 ff, 151, 172,177
—Its Ṭīkā 95, 150
'Datta Upāsanā' 60, 175, 181
Datta Yantra 163
'Dattātreya' 195
Dattātreya 23, 101, 158, 178
—Date of 205, 206
—Explanation of the term 51, 52
—Idols and icons 61, 113, 145, 149, 164, 167, 172, 185, 205
—In Sculpture 45 ff
—Meaning of 61
—Modern Form 207; as Non-Vedic 184
—Origin of name 58
—720 Forms of 207
—Sub-Sects 183
—Story of Birth 56
—Symbols & their Philosophical aspect 187; explanation 185 ff
—Three heads, 8 hands 50
—Travel of 198
—Trimūrti of 206
—Vedic Dhyāna of 194

—Wider connotation 174, 175
—Works of 72
Dattātreya as Avadhūta 189
—As Dātār 198
—As Fakīr 125
—As Guru 187
—As Guru Avatāra 93
—As Jñāna Vigraha 188
—As Lord of Universe 61
—As Madman 189
—As Mahār 112
—As Mahā-Viṣṇu 53
—As Malaṅga 107
—As Mind-Born 58, 80
—As Moon 187
Dattātreya his association with ascetics 183
—With Śiva worship 207
—His Dhyāna Mantras 49, 53, 54
—His Peculiarity 207, 208
—His Sacrifice 63
—His 16 incarnations 114
Dattātreya and Dogs 187 ff
—And wine 66, 68, 70, 209
—And women 66, 68, 70, 72 ff, 209
—High regard for women 72
—And yogins 58, 67
—Development of his worship 53, 91, 182 ff;; extention of it 50, 172, 182
—Temples of 162, 203
'Dattātreya-Kalpa' 47
'Dattātreya-Ṣoḍaśāvatāra Jayantī Kalpam' 114
Dattātreya Stotra 49
Dattātreya Upaniṣad 51, 53
'Dattātreya-Vajra-Kavaca' 199
Dātār 186
Daultabad 101, 104, 106, 108, 189, 197
Dayāśaṅkar Kavi 68
Dehu 117
Deva-Bhakta-Caritra-Mālā 101, 139, 149, 153
Devapantha 104
Devās 115
'Devatā-Mūrti-Prakaraṇa' 47, 48
Devī 178
Devī-Bhaktas 199
Devī-Pīṭhas 199
Devotee, three types 70

—And God 146
Devotion to God and Guru 115
Dhaumya Ṛṣī 92
Dhaumyāraṇya 126
Ḍhere 87, 103, 192
Dhyāna Mantras 22
Digambar 113
Digambardās 182
Digambarānucara 113
Dikṣita Mahārāja 147, 164, 182
Dilmal 44
Dīpak 67, 92
Diskalkar D. B. 16, 39
Disordered letters 69
Divine Direction 177
Divine Grace 193
Dogs 50
—and Vedas 188
'Dṛṣṭāntapāṭha' 195
Dubois J. A. 12, 19, 59
Duberani 25
Durācāra 64
Dūrgā 31
Dvaita 208
Dvivedi H. 68
Dwārakāmāī 159

Edward Moor 17
Eight Tīrthas 200, 201
Ekanāth 47, 93-95, 101 ff, 120, 129, 149, 152, 155, 173, 189, 192, 194, 195
—His Abhaṅga 103
—His Birth Date 105
—His Concentration 106
—As Datta Bhakta 107
—His meeting with Dattātreya 107
Ekanātha Pañcāyatana 101
Ekanāthī Bhāgavat 95, 102, 105
Ekanetra 29, 33
Ekapāda 29, 30, 33
Ekarudra 33
Elammā 199
Elora 30, 34, 35
Elephanta 27, 30, 34
Farquhar J. N. 12, 205
Fatepur 41

Fergusson 26, 27, 34
Feristan 87
Fitz Edward Hall 78
Five Kṛṣṇas 194, 196

Gadre 87, 90
Gajāsur 203
Gaṇapati (Gaṇeśa) 158, 177, 178, 202
Gaṇḍā Mahārāja 147, 153 ff, 177
Gandhiji 170
Garbe M. B. 27, 40
Garuḍa 35
Garuḍeśvar 147, 153, 162, 186, 198, 203
Gauḍapāda 80
Gāṇagāpur 98, 104, 144, 147, 165, 166, 186, 194, 198, 200-202
Ghāḷipujeparvata 80, 81
Girnar 98, 119, 120, 124, 125, 163, 174, 186, 189, 198, 201
'Gīrvāṇabhāṣāpreveśa' 170
'Gītā' 94, 148, 149, 153, 181, 195, 196, 209
'Gītārṇava' 111, 114
Goddess 79
Gokak falls 33
Gokarṇa 185
Gopi's Churn 24
Gopināth Kavirāj 71, 77
Gorakhnāth 186, 191, 199, 205
Gorakhpur 79
Gosna 39
Goverdhanbābā 124
Govindācāryaswāmin 20
Govindaprabhu 196
Govindaswāmī 144
Gulvaṇī Mahārāja 182
Guñjagrām 154
Guṇḍama Rāūḷa 196
Guru 158
—definition of 94
—faith in 93
—function of 94
—worship of 91
—importance of 91, 92
—Mahimā 92, 94, 119, 141, 173
Guru-Avatāra 208
'Guru-caritra' 59, 86-88, 91-93, 98, 99, 103, 131, 144, 147, 150 ff, 171, 180, 183, 191, 194, 197, 201, 202

—Its importance 98
—Number of Chs 99 ff
—Oldest edition 99
—Saptāha Pārāyaṇa 96
—Teaching of 99
—relation with Veda 98, 99
'Gurudeva-caritra' 143 ff, 208
'Guru Gītā' 92, 98, 100, 150, 163
'Gurulīlāmṛta' (Gujarati) 65, 92, 98, 99, 114, 143 ff, 154, 171, 177, 179 ff
—Marathi 60, 137, 141, 142
Guru Mārga 114
Gurumūrticaritra 154, 177
Guru Pādukās 202
Guru Saṁhitā 99, 150
Guru stotra 96
Gradual liberation 71

Hakkadār Sālkarī 202
Haḷebiḍu 46
Haṁsarājaswāmī 133
Harappa 38
Harihar Mahārāja 162
Hari-Hara-Pitāmah 17, 23, 45, 47, 48, 78
Harṣa 55
Haṭhayogapradīpikā-jyotsnā 201
Haṭhayogī 124
Havell 19, 32
(Dr.) Hazra R. C. 65, 205
Heras 37
Hiralal Shastri (R.B.) 18, 42
Hiraṇyagarbhācārya 124
Hopkins 18, 56, 65, 206
Hoysaleśvar 46
Hypocrasy 174

Idolatary 16
Idols 206
Impurity 67, 68
Inaction through action 108
Incarnation 65
—Names and Numbers 65
—Mission 66
—Evolution view 66
Indian Theism 193, 194
Inscriptions 78 ff, 206

Instrument of God   171, 172
Isalampur   164
Islam   197
Iśvara   78

Jains   199
Jala-samādhi   123
Jālavaṇakar   93, 124 ff, 170
—Works of   125
—Teaching of   126
Jambha   62
Jambukeśvaram   33, 34
James Hastings   3
Janārdanaswāmī   47, 101 ff, 106, 109, 120, 129, 173, 189, 197, 201
—His Guru   102
—Spiritual lineage   103
—Works of   104
Jayakṛṣnīya   193
Jivanmukta-Gītā   76
—Versified translation   76
Jñāneśvar   85, 93, 125, 156, 191, 192
Jñāneśvarī   99, 109, 149, 179, 191
Jñāna-Vigraha   208
Jñāna-Yuga   156
Jojāi Āmbe   34
Joshi   202
Joshi C. N.   134
Joshi S. B.   92
Jumnā   78, 79
Junā Akhāḍā   205

Kabīr   145
Kaḷamba   116
Kālabhairava   189
Kālappā   156
Kālī   27
Kālikāpurāṇa   188
Kamat   97, 100, 147, 150
Kanauj   27, 28, 31
(Dr., M. M.) Kane P. V.   9
Kanphateya   191
Karañjanagar (Kārañjā)   89, 202
Karma-Kaṇḍa   88
Kalleśvar   91
Karmarkar A. P.   8, 37

Kārvaṇa 28
Karuṇā-Tripadī 152, 202
Karuśa Caves 27
Kārtavīrya pl. see Arjuna
Kaula Mārga 69
Kulācāra 191
Kauśika 57, 60
Kāvaḍī Bovā 191, 199
Keḍgāon 166
Keḍgāonkar 93, 165 ff
Kenārām Aghorī 182
Ketkar 124
Khajurāha 26, 38, 43
Khare G. H. 16, 35, 46
Khare T. B. 94
Khicha Pūjā 189
King of Belur 197
(Prof.) Kirferl 23
Kolagaon 87
Kolhapur 199
Kolhatkar 116, 120
Kolte V. B. 195, 196
Kont-Gudi 34
Koran 147
Kṛṣṇa 85, 104, 158, 178, 193, 195, 208
Kṛṣṇa-Pradakṣiṇā 163
Kṛṣṇajīpanta 114
Kṛṣṇa-Sarasvatī 89
Kurda (Deccan) 79
Kurlekar 138
Kuravpur 86, 147, 186, 198

Lāl Padris 191
Lakṣmī 199
Lakulīśa 33
Lele K. V. 114
Liberal view 115, 140, 141, 149, 185, 209
Liberality of Dattātreya school 102, 111
Līlādatta 182
Līlācaritra 194
Līlānandasarasvatī 147
Limbodarā 28
Liṅga 29,30
Liṅgāyat sect 132
Liṅgodbhava Mūrti 33

Lokeśvara 36

Macdonell 8, 16, 19
Madālasā 57, 63
Madhia 26, 43
Mādhukarī 132
Madras 159
Māgha 55, 205, 208
Mahāpūjā 202
Maharashtra, Condition 88
Mahārṇava Tantra 191,192
Mahatamā 193
Mahāvākya 115
Mahāyogin 132
Māhurgaḍh 186, 194, 198, 199
Māṇagāon 144 ff
—Temple at 145
Maṇḍagappaṭṭu 24, 78
Māṇikaprabhu 130 ff, 136, 140, 147, 158, 165, 186, 198, 203
—His works 135
Māṇikya Vijaya 130 ff
Manohar Pādukā 200
Marhāṭī Saṁskṛti 92
Mātāpur 113
Marshall (Sir John) 16, 36-38
Mārtaṇḍa Bhairava 43
Mahābalipuram 24, 25
Mahānubhāv 191
—Sect 48, 52, 85, 184, 193 ff
—Its teachings 195
Maheśamūrti 29 ff
Mauni Bengali 156
Mauni Swāmī 144
Mendicant 184
Milcheri 32
Milkmaid Cave 27
Minister Saint 102
Miracle 88, 89, 121, 125, 133, 139, 146, 150, 166, 174
—Its explanation 118
Mithuna 69 ff
Moḍherā 45
Mohamadan 89, 132, 147, 160, 189
—King 86, 89
Mahenjodaro 17, 18, 22, 36, 188
Moraes (Dr.) 37

Moṭī-Koral 28
Muhamd ibn Qāsim 197
Muhmmad Ghori 197
Mukteśvar 109
Mukti 207
Muni Bhava's Temple 41
Muni Mārga 193
Muslims 199, 209
—Influence of 197
Muslim Pūjarī 198

Narakeshari Kavi 91
Nagalapuram 34
Nāmadhāraka 87, 97, 98
—His synonym, Sarasvatī 59, 96, 97, 100, 111, 136, 180, 183
Nāmadeva 103
Nāmasmaraṇa 147
Nandivarman 32
Nārad 49, 60, 203
Narasinha 39, 41, 181
Nārāyaṇa swāmī 200
Nāreśvar 153, 172, 176, 177, 189
Narmadā 49, 146, 153, 172, 177, 178, 198, 203
Narmadā-Taṭa-Vihārī 177
Narsobā-wāḍī 98, 105, 144, 145, 147, 162, 171, 186, 189, 194, 198, 200-202
Nāsadīya Sūkta 209
Natesh Aiyar 11, 32, 35, 36
Nāth-ṣaṣṭhī 104, 109
Nāth School (cult) 111, 113, 128, 184, 191, 193
National struggle 170
Nene Prof. 195
Nepal 185
Nicol Macnicol 195
Nīlakaṇṭha 34
—Shastri K. A. 37
Nimbarāja 129
Nine Nāths, Names 192
Nirañjana 98, 136
—Raghunāth 116 ff, 199
—His Geneology 123
—His Teachings 121, 122
—His works 120, 121
Nirañjan-yogī 125
Nirguṇa 115, 118
—Pādukā 104, 124, 189, 201, 202

Niṣṭhā 159
Nizam uddin Awalia 160
Noori Abdul Hoosein 160
Noori Mahārāja 160 ff
—His connection with Datta 160
Nṛsinhasarasvatī 87, 92, 93, 101, 104, 130, 132, 136, 137, 143, 147, 155, 166, 174, 178, 179, 186, 189, 197, 198, 200-202, 205, 208
—Disappearance of 87
—Mission of 89
—Order of 89
—Problem before 89
—Social Mission of 90
—Works of 91
—as Guru of Janārdana 103
Orissa 24

Padma 186
Padhavli 27, 28
Pādukā 113, 120, 127, 158, 183, 186, 189, 199, 200, 202
—of Buddha 189
—of Jains 190
—of Viṣṇu 190
Paiṭhan 115
Pañcopacāra Pūjā 202
Pallava Temples 25
Pandharpur 194, 199
Pāñḍuraṅga 169
Pangarkar L. R. 87, 97, 99, 101-103, 105, 109, 163
Para-Mārga 193
Paranjape L. G. 108
Paraspara-Devo Bhava 175, 182
Paraśurāma 65, 66, 85, 199
—Kalpa-sūtra 94 ff
Pargitar 62
Patan 50, 185
Patañjali 16
Pathak N. R. 93
Patra Gītā 181
Peer Ibrahim Abdul Oolai 160
Penance-grove 186
Peshavar Museum 206
Phadke G. H. 201
Phadke S. K. 92, 102 ff, 114, 115, 132, 136, 139, 141, 145, 187, 201, 208
Phālahāra Maṭha 80, 81
Piṅgala 85

Pisvikar-swāmī 164
Pitājī 198
Pīṭhāpur 85
Pohnekar 111
Pothī 171
Prādurbhāva 55
Prahlāda 63, 85
Prākṛt-sanskrit equality 149
Prasāda 202
—Puṣpa 97
—Vastra 117, 120
Pratapsingh Museum 36
Propaganda 173, 175
Puṇyatithi 163, 204
Purāṇas 55, 205
Purohit swāmī 182, 199
Pūrṇadāsa 182
Puruṣottamānandasarasvatī 182
Puruṣottama-yoga 209

Radhā-incident 141
(Dr.) Radhakrishnan S. 9, 21
Raghopadhyaya 194
Rajmahendri 145
Rajputana Museum 46
Raichur 202
Rākṣasabhuvan 113
Rāma 85, 104, 158, 178, 208
—his worship 91
Rāmacandra-yogī 200
Rāmadāsa 146
Rāmagaḍh 182
Rāma-Nāma 169, 170
Rāmasohaḷā 163
Ranade R. D. 102, 104, 105, 109
Raṅga-Avadhūta 48, 60, 63, 99, 143, 153, 169, 185, 189,
—works of 178 ff
'Raṅga-Hṛdayam' 48, 96, 173, 178
Raṅga-Jayantī 176
Rao T. A. G. 25, 28, 31, 32, 46, 47, 78
Ravaḷo Vyās 184, 194
Reality 208
Reṇukā 65, 199
Reunion 70
Ṛgveda 3, 209

Ṛgvedi 66, 209
Ṛtudhvaja 63
Rudra 26, 28, 37
Rudrābhiṣeka 202
Rudrākṣa 90, 186
Rūpamaṇḍana 47

Sabūrī 159
Saccidānanda Mahārāja 182
Sacred places: Types 198
Sacrifice 90
Sadbhakti-prasārak-Maṇḍal 124, 127
Sādhak 203
Sādhus 177, 183, 199
Sāgar Mahārāja 76
Saguṇa 115, 117, 143, 196
Saguṇa-Nirguṇa 115
Sahasrabuddhe 105
Sahasrarjuna PI. see Kārtavīrya
Sahni Dayā Rām 40
Sāho 40, 41
Sahyādrī 113, 198
'Sahyādrī-Varṇana' 184, 194
Sāībābā 158 ff, 171
—parenthood 159
Saints: their nature 130
—equality with Parabrahma 93
Śaivāgama 29
Śaivism 209
Sakalamata 203
Sākorī 158
Śākapūṇī 19
Sākṣātkār 116, 120, 121, 199
Śāktācāra 191
Śākta school 209
—system 78
(Dr.) Saletore 18, 37
Samarasa 209
Samarth cult 192
Saṁketa language 195
Sāṁkṛtī 71
Śanipradoṣa 86
Śaṅkarācārya 33, 80, 89, 90, 94, 101, 109, 152, 158, 177, 179, 183, 188, 202, 205
—of Śṛṅgerī 133, 152, 167
—of Karavīr 164

Śaṅkar-Digvijaya 188
(Dr.) Sankalia 45
Śāṇḍilī 57, 58, 209
Śāṇḍilya Upaniṣad 52
Santa Mālikā 128
Santa-Kāvya 181
Sangītā Gītā 181
Sanyasi, Ideal 148
Sapta-Sāgar 125
Sarasvatī Gaṅgādhar pl. see Nāmadhāraka
—His Geneology 87, 96
Sarakar K. C. 43
Śāradātilak 43
Sarvodaya Thought 176
Sarva Tīrth 200
Satī 90, 209
—Her importance 57
Satavalekar 87
Sathe V. V. 183
Satsaṅgī-jīvan 193
Saturday 201, 202
Saumya 27, 31
Self-confidence 173
(Dr.) Shah Priyabālā 205
(Dr.) Shah U. P. 31
Shastri Balkrishna 18, 25, 44
Shimoga 80, 205
Shikhism 132
Siddha 87, 97
Siddhāruḍhaswāmī 156
Silence 174, 187
Sinde Mahārāja 129
Sirmor 78
Śiśupālavadha 205
Sītārāma 147
Śiva 3, 23-27, 29, 31, 33-35, 37, 41, 50, 114, 178, 202, 207
Smartṛugāmin 207
Snātaka 170
Sohirobā Ambiye 129
Śrīpādavallabh 85, 89, 130, 143, 147, 174, 179, 186, 198, 205
—His date 86
—His mission 86
Śrīśaila 80, 155
Śrī Samarth 191
Śrī-Raghunāth-caritra 199

Śrī-Tattva-Nidhi 47
Stree-Dharma-Nirūpaṇa 154
Subodhinī 192
Subrahmaṇya 25
Sun 18, 23, 25, 27, 33, 43-45, 48
—His seven rays 44
Supratīka 64
Sūrdāsa 85
Svātma-pracīti 116, 121
Swāmīnārāyaṇa cult 193
Swāmi Haṁsa 182
Synthetic Mysticism 104
—outlook 159, 197, 203, 209

Tahch Bābā 160
Ṭāmbe Shastri 166-168
Tañjāvar 163, 164
Tantra 71, 95, 188
Tantra-Rāj-Tantra 69
Tantuka 91, 201
Telaṅgapur 153
Ṭhākurdās 116, 117
Thāṇā 161
Thomas P. 17, 59
Three-headed God 188
Tiruvorriyur 34
Tolstoy 170
Tongue-cut 90
Toth 184
Traipuruṣadeva 26
Trambakarāo of Ārvisa 165
Trambakarāo 104
Triguṇas 209
Trivikramabhārati 88
Tuljāpur 199
Tukārāma 47, 117, 189, 192, 195
Tulsidās 85, 102
Trita 8
Tripuṭī 209
Tripurā-Rahasya 65, 71, 209
— commentary of 77
—contents of 76
Triad 16, 31, 41
—of Agni, Vāyu, Sūrya 4
—of Goddess 7, 23

—Thrice eleven 3
—Vasu, Rudra, Ādityas 3
—of Universe 7
Trimūrti 22 ff
—and cross 19
—four-armed 38
—Religious Object 19
—of Sun 18, 19, 41, 42, 44, 45
—Time, water, fire 18
Trinity 159, 207-209
—and Aum 20
—Brahmā, Viṣṇu, Śiva 36, 37, 49, 57, 80, 117, 136, 185, 196, 202, 206
—compromise 17
—Jñāna, Prema, Sadācāra 21
—Boon to Anasūyā 58
—Brahmā in Middle 41
—concept of 3
—connotation 16
—christian 3
—different aspect of one absolute 21, 23
—first of its kind 16
—view of Banerjee and Karmarkar A. P. 17
—equality with Guru 92
—Hindu 3, 42
—mutual relation of 11
—of Nārāyaṇa 54
—Period of 22
—Philosophical meaning 15, 18
—Physical explanation 20
—possible meaning 20
—Remodelled 5
—Sculpture 22
—Several ways of depiction 22
—Śiva, Viṣṇu, Subrahmaṇyam 25
—Śiva 28, 30, 36
—Stages of life 20
—Steps of Viṣṇu 19
—Temples 22-24, 78
—Three functions 10, 14, 20, 38, 52
—Vaiṣṇava 38, 45
—Variation of groups 4, 5
—Vedantic 9
—(Dr.) Agrawala V. S. 16
—Bāṇa 13
—Barth A. 17, 20

—Egyptian 3
—Epics 9, 10
—Fausboll 10
—Gāuḍapāda Kārikā 8
—Greek 19
—Harappa 15, 36
—Hopkins 6, 10
—Kālidāsa 13, 17
—Keith A. B. 15
—Macdonell 6
—Maitrāyaṇī Upaniṣad 8
—Mallināth 13
—Mahābhārat 10
—Mediterranean 22
—Mesopotemia 15
—Parab K. P. 14
—(Dr.) Patil D. R. 10
—Purāṇas 11
—Roman 19
—Ryder A. W. 14
—Sandhyā Chapter 20
—Siddhanta S. K. 10
—Śūdraka 14
—Sūtra passage 6
—Śvetāśvatara Upaniṣad 9
—Thomas P. 17
—Upaniṣads 8
—Yāska's predecessors 4
Udāna Swāmī 80, 81
Udī 159
Ujjain 129, 145, 188, 205
Umā 27, 31
Unitary worship 184
Unity of three Gods 59
Upadhyaya 202
Upadhyaya B. S. 17
Upāsanā 143, 164
'Upaniṣadanī Vato' 170
Upāsanī Mahārāja 158
Uppanabeṭṭigiri 167
'Vacanāmṛtam' 193
Vaikuṇṭha 38
Vaṅgamaya Tapa 153
Vaiṣṇavas 199
Vaiṣṇavism 209

Vallabhācārya 85, 192
—cult of 193
Vāma Mārga 68, 70, 183, 188, 209
Vāman 141, 156
—Disciple of Bāḷekundrīkar 157
Vandanā 175, 187
Varāha 39, 41
Varāhamihir 42, 43
Vārakarī school 109-111, 191, 192
Varendra 43
Vāsudeva, coins 35
Vāsudeva Kusāna 35
Vāsudeva, son of Skanda 78
Vāsudevānandasarasvatī 47, 48, 60, 68, 93, 95, 99, 114, 136, 143ff, 162, 163, 171, 172, 174, 175, 177-179, 181, 186, 198, 203, 207, 208
—Ṭembe, synonym of 200
—His way of development 148
—dedication to 153
—works of 151 ff
—alias Harihar Mahārāja 162
—spiritual lineage of 146
—sapta-śati 181
Vaṭhār 162
Vāyu 18
Vedadharmā 67, 92
Vicāra-yuga 156
Vicitracitta 25, 78
Vidyāśaṅkar 80
Vidyāraṇya 188
Vidyāraṇya Swāmī 167
Vidyut 18
Viṣṇu 3, 23-27, 29, 30, 34, 35, 40, 50
—equal to water 19
—as creator 10
Viṣṇudatta 189
Viṣṇu Kavi 182
Viśvarūpa: Dāsa 8